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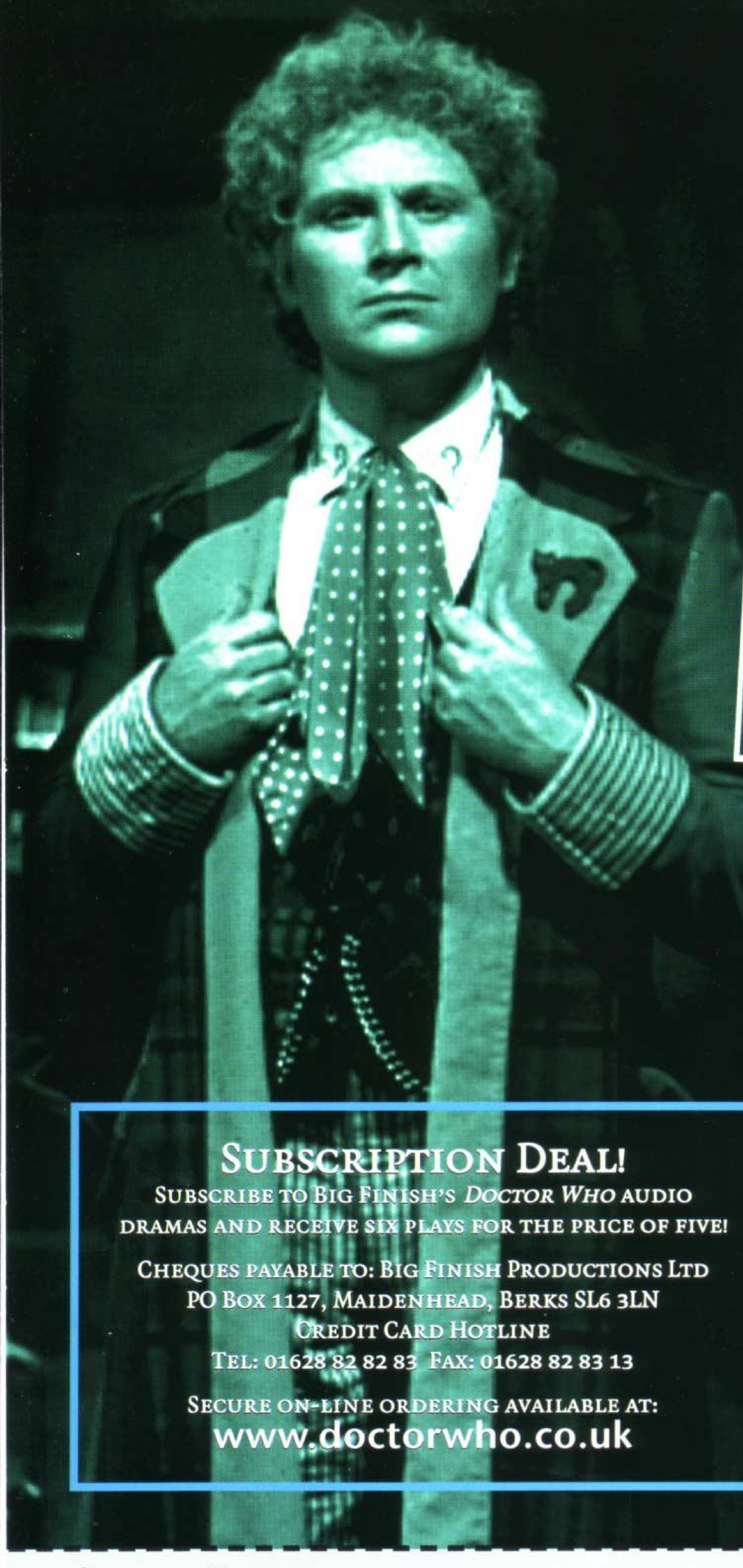

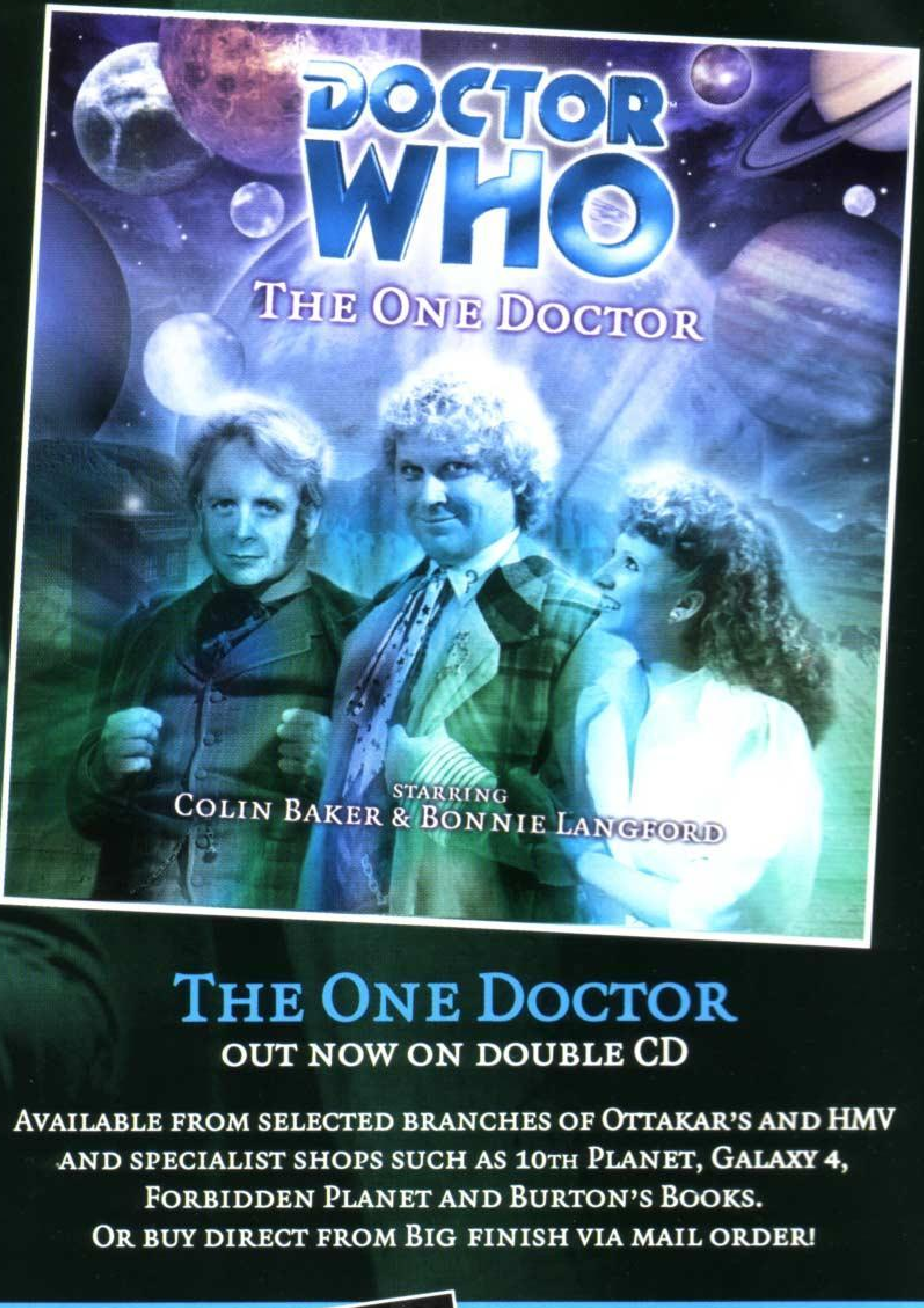
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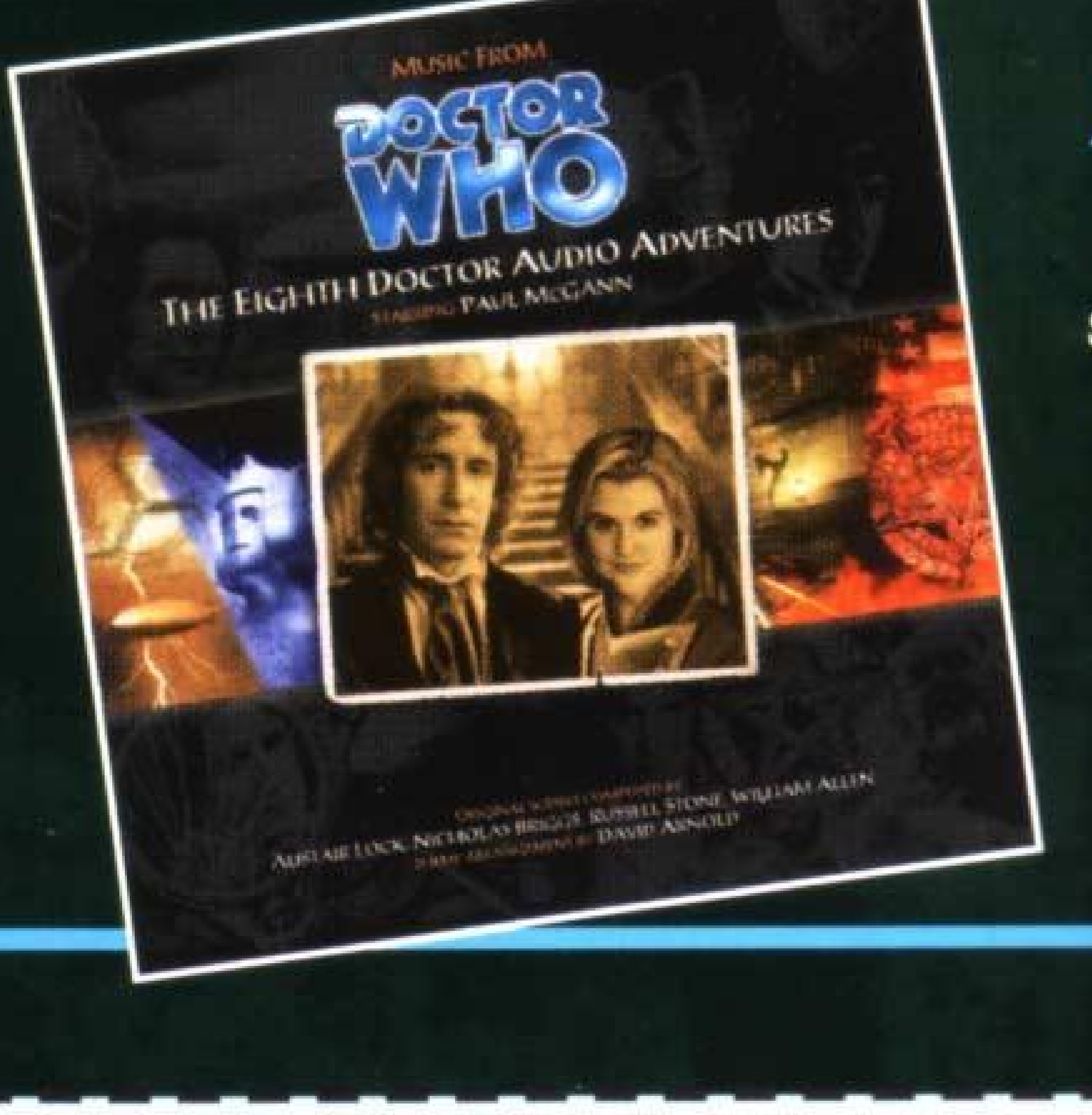
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DWM 312

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SPECIAL REPORT

The Man Who Wasn't There

So this is Christmas, and what have they done? Another year over, and they still haven't returned *Doctor Who* to the telly, that's what. Kicking off a 17-page special report in which **DWM** asks 50 killer questions about *Doctor Who* in every media, we find out just why the TARDIS hasn't yet materialised on 21st century Earth – and if it's any more likely to land in the year 2002. Plus – your chance to give the producers of new *Doctor Who* a piece of your mind, by voting in this year's **DWM** Awards!

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Editor's letter IT'S NOT EASY BEING GREEN

Has anyone ever stopped to consider things from Kroll's point of view? I mean, there you are, a happy little squid slopping about in your home swamp – and just 'cos you don't stop growing, half-naked green people insist on venerating you as a god while badly-dressed pink people insist on tapping you like a gas main.

Kroll, bless him; bloated figurehead of a silly cult, and all that. He's a bit like *Doctor Who*, really – a vast, sleeping giant that might one day rise up above the surface and demolish everything in its path. It's down to us Swampies to keep on chanting his name – drawing the line at human sacrifice, probably – and declaring war on the dryfoots of today's TV programming, who'd be quite happy to continue to treat the subject of our devotion as a dead icon of a mythical golden age. Or a joke. In a fairly desperate attempt to transform this hypothesis into something remotely approaching a coherent argument, this issue we analyse the state of *Doctor Who* today – correcting a few long-held but sadly outmoded assumptions, I hope – and Archive *The Power of Kroll*.

So. If Kroll is *Doctor Who*, and vice versa, editing **Doctor Who Magazine** should, by rights, make me High Priest Ranquin, keeper of the flame. I suspect, however, I'm more like squat little Varlik, who gets his kicks by dressing up as an octopus and frightening girls with a rather unimpressive mushroom-shaped head. But no more, for after five long years of getting away with murder on this, the greatest mag in the galaxy, justice has finally caught up with me – and this issue marks my last as full editor, with Clayton donning the Loincloth of Wisdom from **DWM** 313. I can't even begin to list the people I want to thank. Oh, alright then: Gary R, Sim, Gary G, Scott, Clay, Andrew P and especially Peri, who's the unsung hero of this magazine.

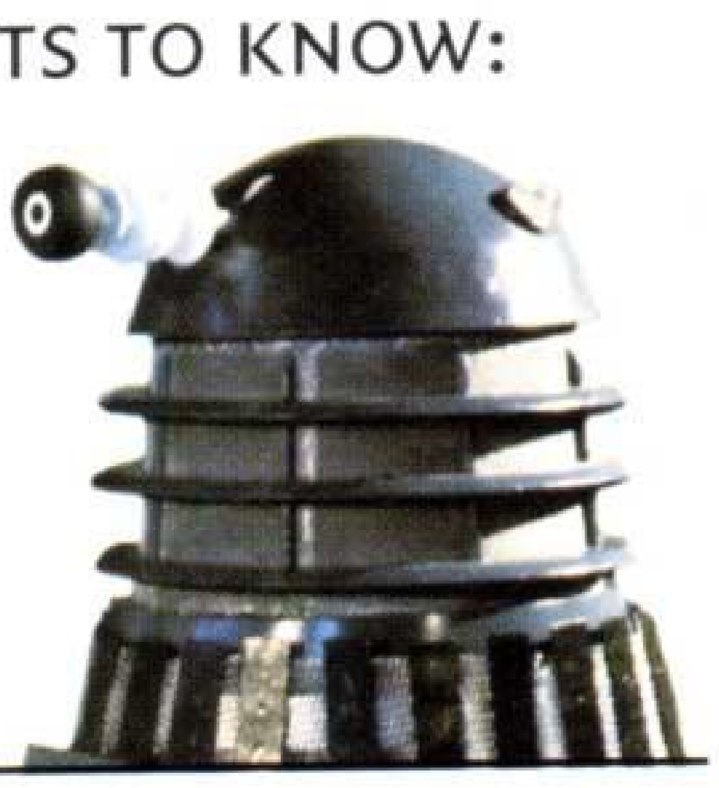
Now it's back to the swamp, I s'pose. After me, gang: Kroll! Kroll! Kroll!

'It has to be something very special'

POLICE BOX
POLICE BOX

TO KICK OFF THIS SPECIAL ISSUE, DWM WANTS TO KNOW: 'WHEN'S IT COMING BACK?' – AND ASSEMBLES A PANEL OF PUNDITS WHO WORK IN TV. SO CAN *DOCTOR WHO* REALLY STILL CUT IT IN THE YEAR 2002?

ASKING THE QUESTIONS: JONATHAN BLUM



1 So what really are the chances of *Doctor Who* coming back to TV?

The fundamental secret of the screen trade, according to writer William Goldman, is that nobody knows anything. The industry is such a chaotic system, dependent on everything from market research to individual egos, that success or failure is almost impossible to determine, and the limits of what's possible or practical are usually only obvious in hindsight. That uncertainty is what breeds television's often overwhelming conservatism, the desire just to imitate the most recent success story. And of course it's easy for people in the business to sound authoritative about what is or isn't practical or likely – when you sell people stories for a living, sounding convincing even when you're not sure is an essential survival skill. So whenever someone tells you what 'the industry' would or wouldn't do, take it with a grain, or better still a mound, of salt. Including what I say.

Nonetheless, there are definitely optimistic voices out there – more than in the past. "I see it as almost a necessity that it come back to the BBC now," says **Dan Freedman**, producer of BBC Online's recent webcast, *Death Comes to Time*. "In this climate of *Buffy the Vampire Slayer*, *Farscape*, and so on, Britain has to make a great sci-fi series. I'm hoping that the logic of that will be so self-evident that once we're ready, it will just happen." He's cautiously upbeat – which he should be, since he's authored one of the four (count them!) proposals for a new series of *Doctor Who* which are currently doing the rounds at the BBC. On the other hand, *Queer As Folk* script editor **Matt Jones** sees hardly any market for anything outside realistic drama: "I don't think the BBC see *Doctor Who* as comparable with, say, *Pride and Prejudice*, and therefore are very unlikely to spend that much money on it. You can see why *Doctor Who* only returned as a co-production, and why no one's making it at the moment."

"TV executives are pretty inscrutable even about programmes which they like and that are actually in production," reveals **Gareth Roberts**, a former story editor and writer for many of Britain's favourite soap operas and the most recent series of *Randall and Hopkirk (Deceased)*. "So I suspect it's not a matter of *Doctor Who* coming back into production but rather selling it to the BBC and the audience from scratch." *League of Gentlemen* writer-performer **Mark Gatiss** broadly agrees: "I've always said it would just take a sympathetic ear – and the full clearing up of all rights issues ceded to Universal in 1996. There seems to be a general sympathy at the BBC towards bringing it back but also a lot of fear of the baggage that they assume comes with it. That's why it's much healthier to think of *Doctor Who* as a new programme rather than 'coming back'."

2 How much would it cost?

Costs have increased dramatically in the TV industry in recent years. Dan Freedman estimates that to produce a story like 1977's *Horror of Fang Rock* – completely studio-bound, a modest number of sets, period props from stock and a single alien – would still cost at least £250,000 per half-hour. Even adjusting for inflation, that's about two to three times the amount of money the last seasons of *Doctor Who* had to play with ... and even that would be a bit tight. An average mainstream Earthbound drama now costs about £600,000 to £700,000 an hour, according to Matt Jones; period pieces or elaborate alien worlds up to US TV standards are in the £900,000 range. Even at the lower end, a single four-parter would cost about 80% of BBC Worldwide's share of the TV Movie. That's only about two-thirds of the budget of an equal amount of *Pride and Prejudice*. Fortunately, a lower budget means lower ratings expectations.

Then again ... "'Costs' is always a weird one when it comes to *Doctor Who*," says ex-*Emmerdale* storyliner **Lance Parkin**. "*The Daleks' Master Plan* made more money last week [when released on CD] than it cost to make 35 years ago!" And by comparison, he says, ITV paid £183 million for the rights to the football highlights. That's about equal to the entire budget of all of *Doctor Who*, ever, including the books and audios ... and they recently pulled the highlights from prime time because they were only rating about four million viewers. Compared to that, *any* drama looks like a bargain.

So if even something on as small a scale as *Fang Rock* would be a major expense, is there any hope of more elaborate stories than that? Yes, actually – because as producer John Nathan-Turner found in the late 1980s, location filming has become cheaper than set construction. Even big-budget SF shows like *Star Trek* only construct about two new sets per hour-long episode; they shoot the rest on standing sets. *Doctor Who* generally can't follow this path, with no recurring sets except for the TARDIS, but plenty of relatively simple location shooting could do the trick as well.

When Season Twenty-Six took this approach, making about two-thirds of the material on location, the production team generally felt restricted to Earthly settings. But computer graphics have come a long way since 1989, and enhancing locations is an ideal use for such a tool, far cheaper than character animation. Dan Freedman sings the praises of virtual sets of the *Star Wars* and *Crusade* sort, and if a series like *Highlander* can use a little bit of careful CGI work to turn a pair of two-sided hut facades, a shed, and a Vancouver forest into a decently-sized Peruvian village, then it shouldn't be too difficult for *Doctor Who* to create a convincing alien temple in the New Forest.

Gareth Roberts, however, sees this as unnecessary. "You don't need CGI, that's a silly myth. You could take a deliberate decision to do *Doctor Who* as an atmospheric, character-led series with creepy moments rather than spectacular ones, which would bring costs right down. Better scripts than *Doctor Who* ever had are what you really need." Mark Gatiss asserts: "The rot set in with Michael Grade's

The Doctor was aghast to learn that his lovely oil rig model could be CGI-rendered for half the price ... © BBC VIDEO

'The rot set in with Michael Grade's fatuous comment about audiences expecting Star Wars-style effects'

Mark Gatiss

famous and fatuous comment about audiences expecting *Star Wars*-level special effects. Did they say that when *2001* came out? Audiences want good stories well told. Effects should be a bonus."

3 What kind of stories would we get?

Something like *The Seeds of Doom* could be a decent budget-saver; the studio sets could be cut back to a few specialised rooms (the crusher, a greenhouse full of animated plants, a tiny Antarctic base) and the other manor-house and office interiors could be shot on location. The little bit of night filming might be a problem; the crew gets paid 50% more for that. Multi-set studio spaceships like *Nightmare of Eden* might be out, but there could be room for more planet-side stories. About half of *Kinda* could be shot in a real forest, and the rest just requires a couple of dome sets and a wonderfully budget-saving black void. And there's always room for period stories, thanks to the National Trust!

It might also prove practical for new producers to create a couple of fairly generic standing sets (like caves, a laboratory, or a spaceship bridge) which could be used in two or three stories for a season. Again, this is a corner which *Doctor Who* has cut before, with the re-use of Nerva Beacon in Season Twelve, or the spaceships in *Delta and the Bannermen* and *Dragonfire*. In a good demonstration of Goldman's principle, opinion seems sharply divided on this; Matt Jones considers the recycling of sets to be "unlikely, and very tacky!", while Rex Raglan of the *Highlander* scenic crew speaks proudly of turning an Inca temple into Hitler's bunker over a two week period.

When it comes to monsters, computer effects could once again make their presence felt; aliens up to *Star Trek* standards may be more expensive to build individually, but once you've got a couple it's easier than ever to cut-and-paste them repeatedly into a scene. But in the end, *Doctor Who* will have to continue exploiting a limited canvas to the biggest possible extent, through careful writing. Suspense and characterisation are still far cheaper than action scenes, as Roberts and Gatiss point out, and the latter has some timely advice for future writers:

"Don't shoot yourself in the foot by writing great sweeping epics set on the frozen planet of Morablia," Gatiss advises. "Strand a team of scientists in a frozen ice-station on Morablia ... and then turn the lights off!"

Cliffhangers – a thing of the past? *Dragonfire*. © BBC

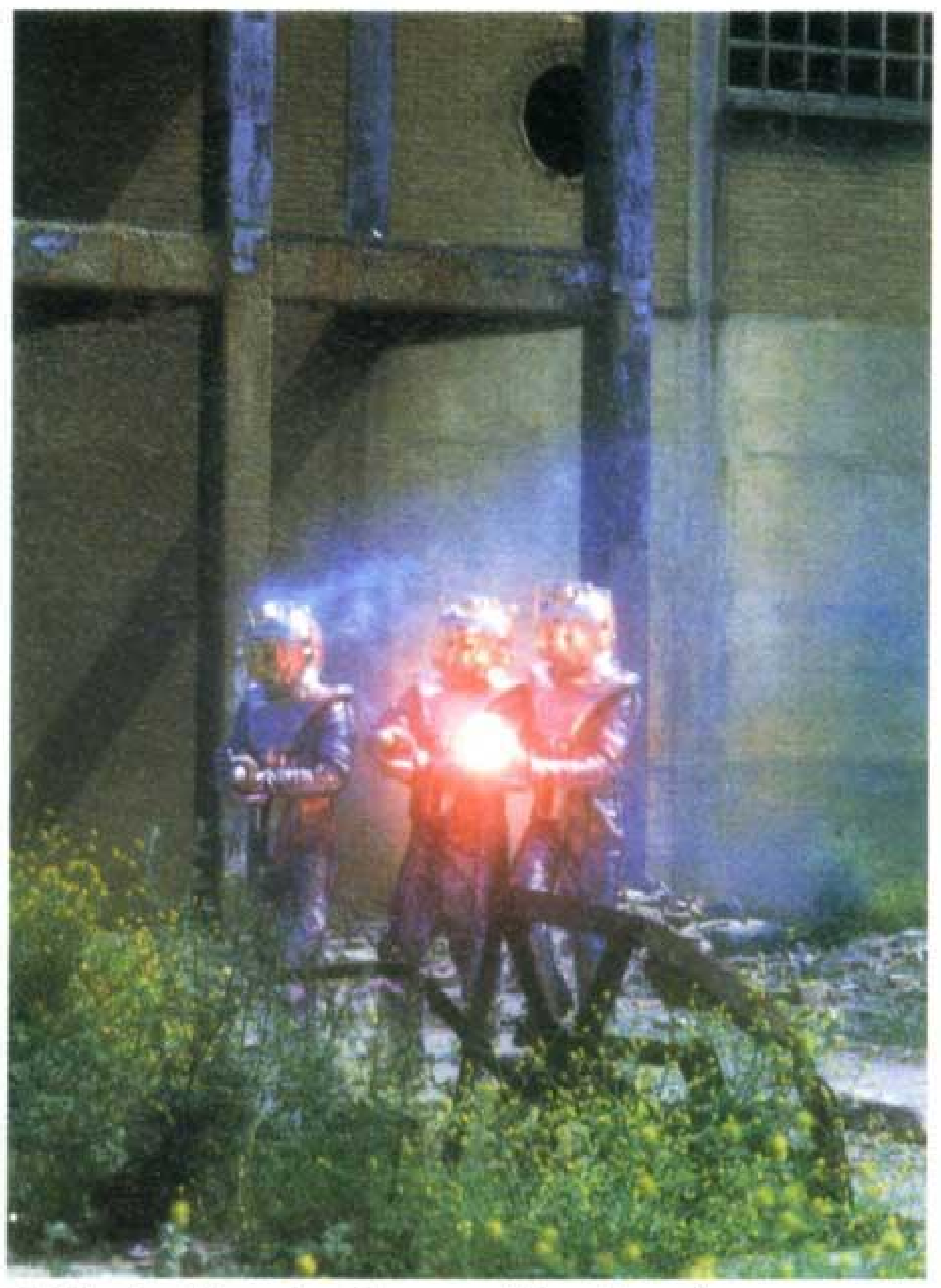
4 Would we still have cliffhangers?

"The shape of TV will no longer accept a half-hour serial format," declares television researcher **Andrew Pixley**. "It doesn't exist." *Doctor Who*'s format was rare before, but it would be completely unique today, hence the pressure for a new series to be largely stand-alone one-hour episodes.

Mark Gatiss is in violent disagreement: "I find it incredible that no-one has noticed that the half-hour serial format is more popular then ever! They're called soaps, and they almost always end in a cliffhanger of sorts. *Doctor Who* couldn't be looked at as a rolling soap format, obviously, but in terms of a serial spreading over six months of the year in half-hour episodes it's still entirely viable. I really don't think that 50-minute episodes or TV movies suit it."

'There seems to be a general sympathy at the BBC to bringing it back, but a fear of all the baggage'

Mark Gatiss



Quick shooting – in all senses. *Silver Nemesis*. © BBC

Something which could make half-hour shows seem more attractive is the cost-cutting which such a format incurs. The desire to re-use sets and props across multiple weeks – which produced the cliffhanger format in the first place – are stronger than ever now, and if a set can justify its costs over four weeks of adventure rather than one, all the better. With everything from *NYPD Blue* to *Buffy* regularly using 'Previously on ...' montages to recap earlier episodes, audiences are more comfortable than ever with the idea of a TV series as a developing story, as opposed to stand-alone episodes. This could produce a format like the one hinted at in the *Death Comes to Time* pilot, where the story isn't so much a constant cliffhanger serial as a series of separate episodes with common settings, and threads building between them.

The new storytelling style may be more of a minor shift in emphasis in the storytelling within an episode, rather than a radical change in the sort of stories which can be told. *The Deadly Assassin*, for example, is really four half-hour stories with separate aims: stop an assassin, clear the Doctor's name, survive the VR, stop an apocalypse. The consequences of one story leads into the next, but few of the plot elements depend on the previous week in any detail.

5 How much time would it take?

Time is the great trade-off for a location-heavy production; it takes longer to move from one set to the next, and often you're at the mercy of the elements. It's a balancing act, whether or not hiring the crew for an extra day or two could wipe out any savings.

And of course, the budget is the key to how much time you have. A location-heavy hour of *Casualty* can shoot for up to 12 days, according to scriptwriter **Paul Cornell** (and *Casualty*'s schedule is still fairly tight, reveals Matt Jones), but in the Sylvester McCoy era, the production team had to shoot a full three-parter in that or less.

The pace of a shoot can make a vast difference in the end product. *The Seeds of Doom* shot about four minutes of location video a day (close to the *Casualty* figures). The gasworks shoot for *Silver Nemesis*, on the other hand, had to move twice as fast on average, with eight minutes a day. When you realise that delays meant that on one day they had to get half an episode in the can, including major gun battles, explosions, flame effects, and a rocket launch, matters of quality pale beside the sheer amazement that they managed to get the story done at all!

These days, many dramas tend to shoot an entire six-episode run in one go, rather than finishing one episode and moving on to the next – much the way *Doctor Who* used to work, but covering an entire season rather than a single multi-part story. This has obvious budget advantages when sharing sets and locations between stories – but, on the other hand, it requires that *all* the scripts be ready before production starts ...

6 How big an audience would it need?

"The series' old ratings could only be dreamed of now by broadcasters," sighs Gatiss. "Ten million! Just imagine ..."

According to Pixley, average ratings of nine million generally counts as a significant success for a drama. (What's that you say? The TV Movie got nine million? Harrumph ... Bank Holiday weekend ... special one-off event ... too expensive ... no market for science fiction, etc.) These days, even ratings in the five million range would usually be enough to get a show renewed. In the late 1980s, a rating of five million meant a niche audience – enough to make *Doctor Who* worthwhile as counterprogramming against *Coronation Street* (though ratings of four million evidently weren't enough to justify it), but not the sort of mass-audience figures *Doctor Who* fans were used to. Today, with a fifth terrestrial channel and more competition than ever from VCRs, DVDs and digital TV, the TV universe as a whole is just as hostile as the *Corrie* slot once was.

In terms of audience share, Matt Jones figures that the BBC aims for at least a third of the audience. "Get 35% and the champagne flows! As recent shows like *Buried Treasure* and *Peak Practice* have shown, it's still possible for drama to get a 40% share at peak time."

"The trouble with *Doctor Who*," warns Pixley, "is that the UK public perceive it as an old property, and are unlikely to tune in repeatedly unless it is something very special." And according to Gareth Roberts, the most important decision that future *Doctor Who* producers could take would be to start it up as a mainstream populist series and not a cult. "It must be made to seem fresh and understandable to as broad an audience as possible. The last thing *Doctor Who* needs is more backstory solely aimed at the readers of this fine magazine."

To keep audiences loyal, practically everyone agrees that the series would need a recognizable 'name' as the Doctor. The industry has become far more star-driven in recent years, but fortunately, as Freedman comments, "*Doctor Who* is in itself a 'name' which in turn draws actors."

If the show underperforms, and they're below the five million mark after three weeks or so, then according to Pixley the show probably won't meet an American-style quick death, but it would likely face a change in timeslot. (Ironically, if that had been BBC1's policy in 1989, *Battlefield*'s poor showing might have been enough to get Season Twenty-Six bumped to a slot with less competition.)

7 How much Doctor Who would we get in one go?

Probably a lot less than we used to. As with the last two *Doctor Who* revivals, on Fox in 1996 and BBC Online this year, the BBC would likely insist on producing a single pilot; if we're lucky, this would be one complete story, rather than a single episode in the case of *Death Comes to Time*. Then it's up to them whether they approve the series immediately, or air it as a one-off and make the decision based on ratings, as with the recent Raffles try-out *Gentleman Thief*.

Once they've got the go-ahead, most series these days consist of just six or seven hour-long episodes – though if by some miracle they retained the half-hour serial format, the producers might be able to translate that to 12-14 episodes, the length of a late 1980s season.

Mark Gatiss feels strongly about this: "Long seasons were key to *Doctor Who*'s success. I really think that if you were only talking about 14 weeks a year again you might as well not bother. People need to get used to characters in order to love them." But it would be an extraordinary vote of confidence for the BBC to ever again commit to a 22- to 26-week season in one go ... at least, not without foreign co-production cash.

8 So who else might help pay for it?

One thing that would make *Doctor Who* more attractive to the BBC would be if someone else was willing to pay for it. Even all the wrangling over the TV Movie between the BBC, Fox and Universal (lovingly detailed in Gary Russell and Philip Segal's book *Regeneration*) still wouldn't discourage the Corporation if the price was right. After all, they've followed the TV Movie with several years of similar negotiations over a feature film. But with the major US networks out of the running, who else might be willing to put up a share?

Could the Krynoid be a favourite with accountants? *The Seeds of Doom*. © BBC

Australia, which was a major source of money for *The Five Doctors*, isn't a realistic possibility this time; the ABC is once again in turmoil, and the commercial networks also frown on anything with a sci-fi angle. (Channel 9, which co-produces *Farscape*, regularly consigns it to graveyard slots – like *Neighbours*, it stays in production mainly because of overseas sales and financing.) In the US, the PBS network is a similar long-shot, thanks to its latest cash crisis. These days, the sort of BBC co-production deals which WGBH in Boston used to sponsor are largely the province of A&E (the Arts and Entertainment cable network), which might consider itself too highbrow for a show of *Doctor Who*'s sort. On the other hand, the US Sci-Fi Channel is looking more like a possibility; they've run the TV Movie once already, with a second repeat scheduled for Christmas, and they're increasingly making a name for themselves with SF co-productions, from *Stargate* to *Farscape* and *Lexx*.

But Freedman feels that co-production cash would be more bother than it was worth: "*Doctor Who* wouldn't work with standard studio-imposed values, and it's hard enough pleasing one set of masters and one market."

9 What resources are left at the BBC for the production team to use?

The television industry used to be built on reuse and recycling. *Doctor Who* routinely stole sets from prestige drama productions and swapped props with *Blake's 7*, and the Beeb's costume department could supply clothing going back a millennium. But the costume department, and other established in-house resources like the Radiophonic Workshop, have been gutted in recent years.

Still, even if the infrastructure is gone, Freedman feels the talent itself is still there: "There are actually plenty of people in the BBC who can lend expertise to *Doctor Who*. They are criminally underused most of the time, and something like this would rally things a bit." We've already seen what small groups of enthusiastic BBC employees can get up to on their own – Mike Tucker's carefully crafted alien environments for BBC Online's TARDIS cam, for example, or the work done by the unofficial 'Restoration Team' on the DVDs.

Gareth Roberts, though, doesn't see that there's any problem at all: "It's a silly question, really, as everyone has a whole Radiophonic Workshop on their home computer nowadays! Costumes, you just hire in. It's not like everybody's wandering around nude in *Linda Green*, is it?"

10 What about the books and audios?

They could survive pretty much as they stand. Big Finish's licence carries it through the next few years [see also questions 26-40], and the 'past Doctors' book line – with the Eighth Doctor slipped into the rotation – would still be viable aimed at its current audience, according to Range Consultant **Justin Richards** [see also questions 41-50]. Richards also says that if the series came back without establishing how the Doctor regenerated into his new form, he probably wouldn't have the books do it for them, in case the series wished to address it themselves at a later date ... allowing the Eighth Doctor's era to continue developing.

As for books based on a new series, those would be aimed at the TV audience, possibly a different age bracket entirely. It might even be possible for a range of Ninth/Nth Doctor original novels to appear at the same time as a new series begins; Richards says that "any new *Doctor Who* production is likely to involve BBC Worldwide closely from a fairly early stage – either just through licensing, or because Worldwide might be putting up co-production money."

In the end, nobody knows anything for sure. But at the moment, even the reasonable guesses for what could happen look pretty good. Fingers crossed. DWM

'It's an increasingly hard sell'

IT FALLS TO BBC WORLDWIDE, AS THE COMMERCIAL ARM OF THE BBC, TO EXPLOIT THE ARCHIVE OF TELEVISION ADVENTURES. SO JUST WHO DECIDES WHICH STORIES WE CAN BUY, AND WHEN, ON VIDEO, DVD AND CD? WHY ISN'T *DOCTOR WHO* STILL SHOWN IN 60 COUNTRIES AROUND THE WORLD, AS IT WAS IN THE 1970S AND EARLY 1980S? AND WILL THE BBC'S ONLINE SERVICES REALLY PROVE TO BE THE DOCTOR'S SALVATION?

ASKING THE QUESTIONS: ELAINA MARKS

11 Is *Doctor Who* still an important part of BBC Worldwide's international distribution catalogue?

Anthony Utley [Director of Television Distribution] Historically, *Doctor Who* had great significance for overseas sales. In terms of available hours, we still have more *Who* on offer to our buyers than almost any other programme, except for shows like *EastEnders* and *Casualty*. Even *Teletubbies* hasn't managed to reach those kind of levels yet. But you have to put it into context: we have over 20,000 hours of programming on sale, with in excess of 1,200 new hours added each year – which means that, despite the huge number of episodes, *Doctor Who* represents less than 2% of our total catalogue.

12 So has *Doctor Who* had its day?

Anthony The days when *Doctor Who* could be seen by over 100 million viewers in more than 60 countries around the world are long gone – but then again, only prestige titles like *Walking With Dinosaurs* and *Pride and Prejudice* are achieving that kind of global reach today. The brand undoubtedly still has some clout: the TV Movie from 1996 is one of our most popular TV films of the last decade [only *The Student Prince*, with Tara Fitzgerald and Robson Green, and *Truth or Dare*, with John Hannah and Helen Baxendale, have performed better]. The brand also got a real boost off the back of the film – revived interest in the back catalogue – but that has now dropped away again. We're left with a core of loyal buyers – broadcasters like UKTV in Australia, BBC Prime (screening across Europe) and UK Gold.

13 What factors have contributed to the drop in sales interest?

Anthony Expectations are much more sophisticated than they were 20 years ago – to a TV buyer used to seeing *The X Files* and *Buffy the Vampire Slayer*, *Doctor Who* can look dated at best and postively embarrassing at worst, so we have to choose the stories any potential new customer gets to see carefully. Increasingly there are issues over the technical quality of the master materials – although we do benefit from the remastering work being done for the VHS and DVD releases – and production values and styles that are undeniably old-fashioned. And then there's the issue of series continuity ... all that 'baggage' to take on board. On top of all that, it's an unfortunate fact of life that the episodes which exist in black and white are all but impossible to sell now. Even UK Gold is reluctant to screen these older stories.

14 But *Doctor Who* is a cult classic. Isn't that enough?

Anthony The bottom line is that *Doctor Who* is an old show: there hasn't been a new series for over ten years. That's a long time in TV – audiences have moved on to something else. With other 'classic' titles like *Fawlty Towers* and *Yes Minister* there is less of an issue with the show's age – the humour is timeless in ways that the style and feel of *Doctor Who* is not. And the series has always been a tricky pitch in terms of target audience. 25-minute episodes just don't sell into today's drama slots, and all too often the content is judged too extreme for 'family' viewing. Even if they like what they see, buyers find it hard to place it in their schedules. It's an increasingly hard sell.

15 In order to be an international success today, what qualities would a new series of *Doctor Who* need?

Anthony To work for us as a drama, it'd probably have to be four movie-length adventures, or six to eight hour-long episodes, and we'd need at least two series before sales really started to take off. A continuing series, where we can count on a number of hours per year, is most desirable. It'd have to be recognisable as *Doctor Who* – we could then step in with the back catalogue, opening up international video and publishing opportunities – but without being bogged down in its own history. Self-contained stories would work best – perhaps using the traditional cliffhanger as a teaser for the next story, rather than breaking up the narrative into shorter episodes. As long as the plots and characters were strong and accessible to mainstream audience, it could succeed. Either that, or have a 13-part series pitched specifically at the children's/family market, more in the style of *The Demon Headmaster*. In today's market, we would need to be very clear about who the show was for, but it's hardly a secret that BBC Worldwide would welcome the series back: the TV Movie proved there's life in the old dog yet.

> **'The days when Doctor Who was seen by 100 million viewers in more than 60 countries are long gone'**
>
> **Anthony Utley**

16 Is *Doctor Who* still important to BBC Video?

Joe Mahoney [Senior Commissioning Editor, Video] *Doctor Who* has been a core element of BBC Video's annual release schedule since 1983. It remains very important to our business and in particular for our DVD range. There is a very dedicated *Doctor Who* fan-base hungry for product and we intend to give it to them!

Are there any plans to release titles simultaneously on both VHS and DVD?

Joe We are committed to releasing every complete story on VHS by the end of 2003, allowing those who have been collecting the tapes from the beginning the chance to acquire the whole series in this format. The DVD schedule will complement this, and there are no plans to offer releases on both formats at the same time. [It should be noted that UK household penetration for DVD players is estimated at around just 10% for 2001, although this is expected to rise to 50% by 2005.]

17 If you recognise that fans are hungry for more, why are stories being released so slowly, particularly on DVD?

Joe In 2002, we'll be increasing our DVD releases to at least five per year, plus a further six VHS releases. We're also considering a special *Doctor Who* release next Christmas. I think this is a good balance as it's also important for us to market each release properly – any more than this would inevitably lead to certain titles getting 'neglected' by retailers.

How do you decide which titles are to be released?

Joe The schedule is being decided based on the popularity of the story [six of the initial ten releases are stories from the Top 20 of the 1998 **DWM** Awards poll] and also the amount of additional material that is available for extras. We want to give value for money, and so far we feel we have delivered.

18 What are the technical requirements for each DVD?

Steve Roberts [DVD Content producer] Our brief from Joe is to supply the stories in the best possible technical quality and complete with a comprehensive extras package that puts the discs on a par with many major Hollywood movie releases. Once a title has been scheduled, we have to deliver the audio and video assets for the disc at least six months before the release date, so that Creative Services disc producer Ross McGinley can turn them into a finished DVD.

So what exactly does that process entail?

Steve It starts with us sourcing the best possible copies of the story from the library. The programme is transferred to digital videotape before any restoration work is carried out. The pictures are digitally processed in real-time to remove minor imperfections and then painstaking manual retouching is carried out to remove larger defects such as film dirt or videotape scratches. Sometimes we have to send shots to the graphics department to fix difficult faults such as film breaks. The soundtrack is usually lifted off onto Digital Audio Tape and restored separately [by Mark Ayres]. If the programme has any surviving film sequences still in the archive, these are called up, retransferred using modern equipment and then inserted back into the restored tapes for optimum quality. This process can take a very long time, depending on the number of problems we have to contend with. Our goal is to deliver a finished product that is defect-free and technically excellent – in many cases in better condition than when it was actually transmitted!

How do you source DVD extras?

Steve For later stories there's a good chance that early edits or studio recordings may exist, which can be a source of extended or deleted scenes. Behind-the-scenes clips of the programme sometimes exist in other BBC programmes, so part of our job is to know where to find this sort of material. We may commission special work to be done – such as the CGI modelwork for *The Ark in Space* – or negotiate the use of existing material that may otherwise not have a home, such as BBC Online's TARDIScam feature. Often we go out and shoot interviews to allow us to put together featurettes. We also try to involve the fans themselves: through the Technical Forum on our website [*www.restoration-team.co.uk*], we give them the opportunity to have their say and to come up with suggestions for extras that we may not have considered. Some very good ideas have come out of this! Often there will be an isolated music soundtrack, which itself may require restoration work before it is carefully synchronised to the story. It's accepted that our DVD releases will feature a commentary track, so we have to arrange for the artistes to come in and record this. Other regular features include the production text subtitles, and the pictures for the photo gallery.

The Reign of Terror – which format will it be released on first? © BBC

'The Doctor Who website's incredible popularity means that the series is seen as a strong online brand'

James Goss

Deleted sequences and behind-the-scenes clips made *Carnival of Monsters* a prime candidate for DVD release next June. © BBC

19 Some of the earlier, long-deleted video releases are now fetching very high prices in the second-hand market. What is the current policy on keeping titles 'in print'?

Joe Each year we review the full range of titles to assess how they are performing. If they fall below a certain level of sales which make them uneconomic to keep in print, then they are considered for deletion. However we have many titles that have been in print for a number of years, and we hope that the *Who* titles will be among these.

20 Will the BBC Radio Collection's 'missing stories' soundtrack releases continue?

Piera Johnson [Managing Editor, BBC Spoken Word] [The releases are] very important to Spoken Word. The decision to publish 'lost' stories on CD has proved very popular and sales have been most encouraging. We are committed to releasing all of those 'lost' soundtracks which we can access and our publishing programme currently takes us up to November 2003, which is based on releasing four titles per year.

So why are the releases so infrequent?

Piera We publish a title every three months. This strategy is primarily based on the actual production time of each release. Each one is very time-consuming, as the soundtrack has to be sourced then listened to so a script can be written. The soundtrack has to be cleaned up, links recorded then the whole thing mixed, edited and finally mastered – a lengthy and complicated process, which Mark [Ayres, producer] does excellently. All the actors and contributors in the programme also have to be cleared – something that can also prove timely, given the age of the source material.

21 Why can't they be put out 'as transmitted', without narration?

Mark Ayres [producer] The important thing is that we make a commercial product that can be easily understood by anyone – especially those who have never seen the telesnaps, read the novelisation or watched the surviving episodes. Even if the mass market is not our main market, it is to that we have to cater. All releases have to be commercial products with wide appeal – if we catered for just a small minority of vocal fans, we'd soon be dead in the water.

Do you ever edit out any 'dead air'?

Mark I restore and remaster, but I never cut anything. If narration is absolutely necessary at a particular point to explain something, then I try to make a bit of space for it by extending some room atmosphere or other background. But I will never do this if it would destroy the rhythm of a scene, and I never loop dialogue! In these cases I will either carefully structure and edit the voice-over around the audio so that nothing vital is missed, or I will try to pre-empt the action by setting it up beforehand, so that a scene can then play itself out with the audience primed to understand it.

22 Does Spoken Word liaise with other departments? For example, would a BBC Video release of the incomplete *The Reign of Terror* stop it coming out as a Radio Collection title?

Piera BBC Video and Spoken Word do not actively liaise regarding product release – we are both doing quite different titles. Any liaison is more at the sales and marketing, cross promotion stage. However, a release on VHS or DVD would not necessarily preclude a CD soundtrack, and once we have exhausted all the 'lost' stories, it is something we will certainly consider doing in the future.

23 What has BBCi (formerly BBC Online) got to offer the 21st century *Doctor Who* fan?

James Goss [Lead Producer, BBC Cult] While *Doctor Who* may have a tiny TV presence – compared to say, ooh, gardening or food – it has an incredibly strong online audience. The BBC's *Doctor Who* website [*www.bbc.co.uk/doctorwho*] is loads more popular than the BBC's gardening and food sites – partly because your average *Doctor Who* fan was on the web a long time ago. The site's incredible popularity means that it's seen as 'a strong online brand'. We can try stuff with the *Who* site because it has an established audience and any new content on there will be popular – it's worth us spending money to do TARDIScam with

A commitment to release every story on VHS video means *The Invisible Enemy* will be out, at long last, before 2004. © BBC

Mike Tucker, it's worth us working on *Death Comes to Time* with Dan Freedman, it's worth us spending ages scanning 'telesnaps'. The online *Who* audience is recognised as being passionate and voracious: everyone talks about the audience for *Death Comes to Time*, but the audience for the photonovels has been vast – who'd have thought that a bunch of 30 year-old screen grabs would get over 100,000 page impressions a week? – and we've got very high hopes for TARDIScam.

To give you an idea of how popular the Cult site is as a whole – of which *Doctor Who* is the most popular part – the current ranking goes News, Sport, Weather, Radio One, *EastEnders*, Cult.

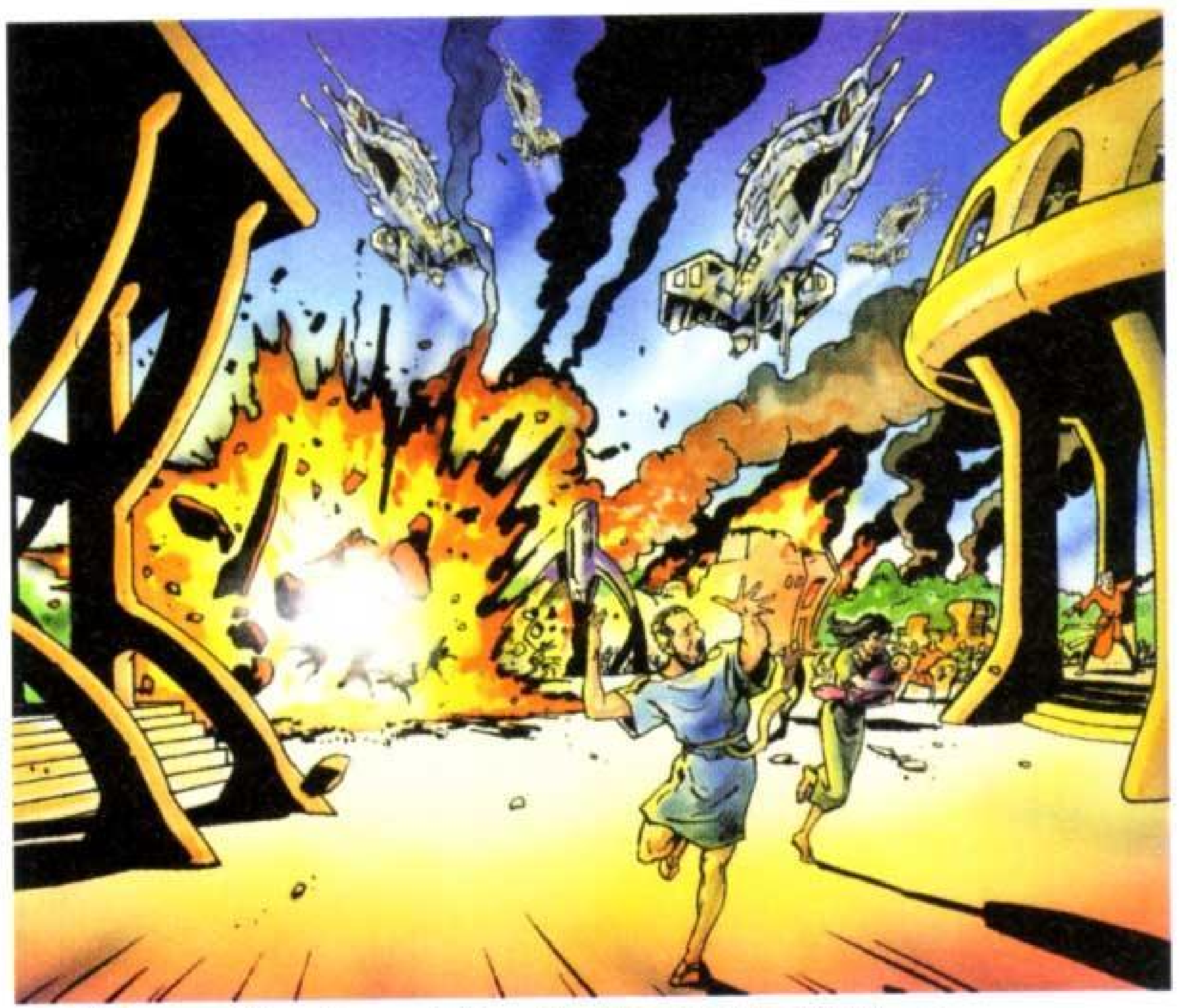
24 How do you see the service developing over the next few years – and can it really remain free of charge?

James No-one's mentioned charging for services to me! The exciting bit is working out how BBCi is going to reversion content from its web sites onto all the new platforms, such as Web on TV, Interactive TV and palmtops. It's easy to say how we'd tackle this for *Buffy*, as that's on TV, but how would *Doctor Who* transfer onto these platforms? You'll probably see us working out the answer to that one over the next few years.

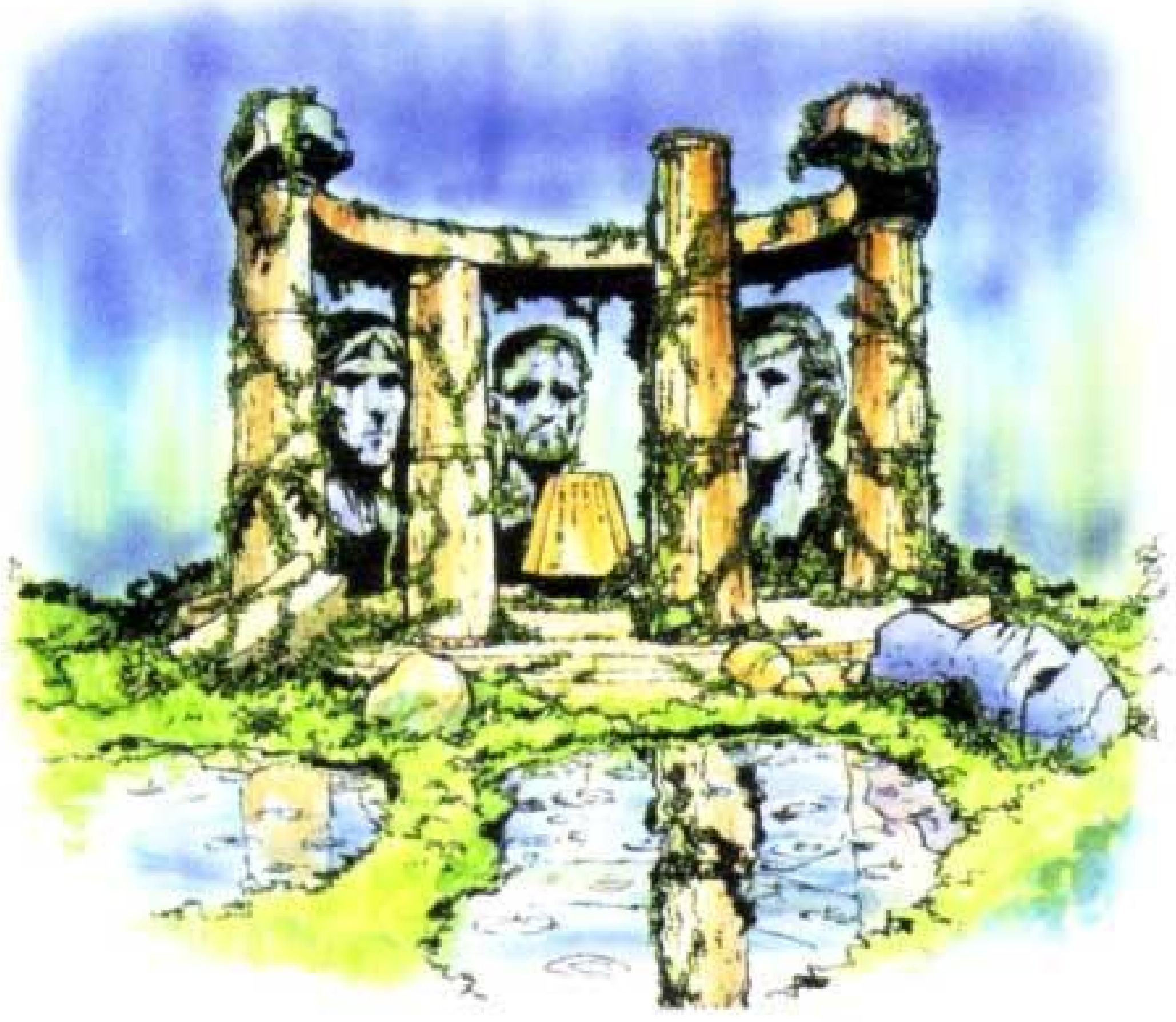
25 Are you just targeting fans, or do you have a broader remit?

James Any good internet site is aimed at a fairly defined group of people. It would be stupid for us to have a lowest-common-denominator *Doctor Who* site if the real audience is the fans. What we're trying to do with our various projects is broaden the site's appeal. It used to be *very* nerdy – all expert's quizzes and mind-meltingly trivial trivia ...

What we're trying to do is make a site that's rewarding for fans, but also has content that appeals to people who are just fond of the show, or nostalgically curious. You'd be surprised how many people use the site because they're trying to find out about 'the one with the bloke with the big eye' – if they can find out that that story is *City of Death*, that it's got loads of funny lines, is available on video, and that they can watch a couple of clips online, then great. That's what we're aiming for.



Death Comes to Time: the aerial bombardment of Santiny. Lee Sullivan

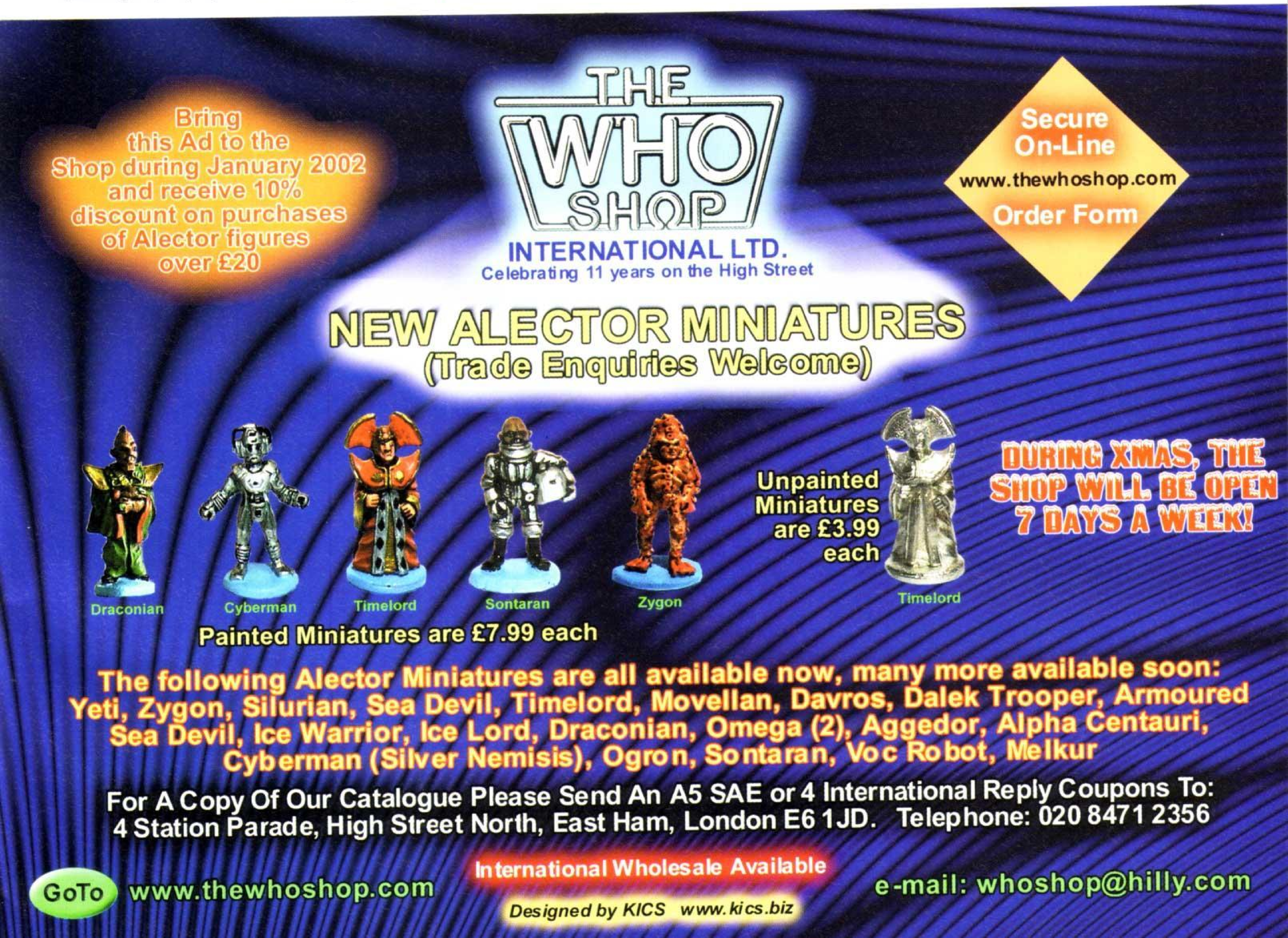


Death Comes ... at the Temple of the Fourth. Lee Sullivan

Death Comes to Time is a prime example of the site's appeal. The first episode was very much a pilot – it was the BBC's first ever online drama broadcast. It was an obvious choice, but perhaps not an ideal one, for the simple fact that there's only one episode! We got a huge audience of fans and non-fans in the first week, then a huge number of e-mails the next week from people looking for Part Two. But it did at least demonstrate that *Doctor Who* still has a 'big general audience' of people hungry for new stories.

So is Death Comes to Time *just an experiment – or might it yet prove to be the first in a full programme of webcasts?*

James We're planning to do more *Doctor Who* next year ...



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'I don't want to use the word "exploit", but ...'

AUDIO PRODUCERS BIG FINISH – DYNAMIC DRAMATISTS OF ALL-NEW *DOCTOR WHO*, OR VENAL VAMPIRES DRAINING EVERY LAST DROP OF LIFE FROM A FADING FRANCHISE? BEWARE: SPOILERS FOR THE LAST YEAR'S PLAYS AHEAD!

ASKING THE QUESTIONS: BENJAMIN COOK

26 How long does Big Finish Productions' licence to make original *Doctor Who* audio dramas extend?

Jason Haigh-Ellery [co-producer] We'll never give it up! Do you hear? Never! [*pause*] Seriously? We have the rights to continue into the second half of the decade, so take that as you will.

Gary Russell [co-producer] Our contract with BBC Worldwide is not indefinite, but it is one of the longest afforded to any product. In its simplest terms, the licence allows us to produce all-new audio drama based upon the TV show, including the Universal TV Movie, using BBC-licensed characters within the *Doctor Who* universe.

Jason And we try not to contradict the novels or comic strips, but we can't link them in completely. The crossover between the people who buy the novels and those who buy the audios doesn't seem to be that great. What else aren't we allowed to do?

Gary Not much. We've been asked not to regenerate the Doctor ...

27 Aren't the audios just a stopgap while *Doctor Who* is off the air?

Jason No way! If the series returned tomorrow, only two or three feature-length episodes are likely to be made each year. This would leave a huge number of viewers to discover our products in the months between episodes. Similarly, if *Death Comes to Time* had been picked up as a full radio series, it would no doubt have done us a lot of good.

But as things stand, Big Finish products only appeal to diehard aficionados, right?

Jason Our fanbase is wider than that! People who'd given up on *Doctor Who* are now coming back to hear what we're doing. Our back catalogue keeps selling as more people discover our output for the first time, especially now that Big Finish CDs are reaching HMV and Virgin Megastores.

28 A letter on *Death Comes to Time* published in DWM 309 argued that 'even bad *Doctor Who* is better than none'. In the absence of broadcast *Doctor Who*, will fans buy any crap with the logo on it?

Gary I hope not! If we were to produce consistently bad stories, only a tiny hardcore would keep buying them.

Jason An awful lot of people carefully pick which releases they purchase, so we have to maintain a high level of quality and integrity – or we'd lose them completely.

Gary I don't want to use the word 'exploit', but in a sense, we have exploited the licence for all it's worth. We've gone out of our way to make the best product possible. In a relatively short period, we've brought back so much of what made *Doctor Who* a phenomenon, but we've also taken some colossal steps forward ...

29 How important was signing up Paul McGann?

Jason Utterly! We always had the support of Peter [Davison], Colin [Baker] and Sylvester [McCoy], but we had to use the reset button at the end of every adventure. We couldn't kill the companion or scrap the TARDIS or ...

Gary Blow up Gallifrey?

Jason Quite! The first time that either of us spoke to Paul in person was on the actual day that we started recording. What won us over, I think, was his sheer enthusiasm, which we honestly weren't expecting. Paul had never been obviously pro-*Who*. He was frightened that we'd turn out to be a sad bunch of enthusiasts with a cassette recorder!

Gary When he saw that we weren't, he was happy! Bless him. And you couldn't fault the man for his enthusiasm for *Doctor Who*.

Jason His enthusiasm was infectious. Paul is quite shy, but when we got him into the studio ...

Gary He was, like, 'When are we doing the next lot?' I was so proud!

We're thrilled with 99 % of reaction to the Eighth Doctor audios. Phenomenal! And we can't afford to get upset over the odd negative review, can we? We're more concerned about the general perception of a product.

Jason And sales figures, which are effectively our 'ratings'. We put so much work into those first four scripts.

Even Sword of Orion?

Gary I predict that *Sword of Orion* will come bottom of the next **DWM** poll [see page 21] – and I think that's a tragedy, I really do. If you want a straightforward *Earthshock*-style Cyber-romp then *Sword of Orion* is faultless, but some people felt let down because the Cybermen weren't in it enough, which I don't agree with, obviously. But then, I wouldn't ... Others feel that there isn't a great deal you can do with Cybermen. Well, there is, actually ... We're releasing a Fifth Doctor and Nyssa story called *Spare Parts* in July 2002. It isn't a 'Genesis of the Cybermen'-type story as such, though it will feature early Cybermen. I didn't want another straightforward *Sword of Orion*-like venture, so Marc Platt is writing something a little more character-based ...

30 Can old monsters still appeal to modern-day audiences?

Jason If we use them sparingly. During the first few months of the range, we were inundated with people asking: 'When are you going to bring back old monsters?' Then, when we brought some back, people grumbled that we never try anything new! I guess we could've launched the range with a Dalek story, but it might have done us more damage than good.

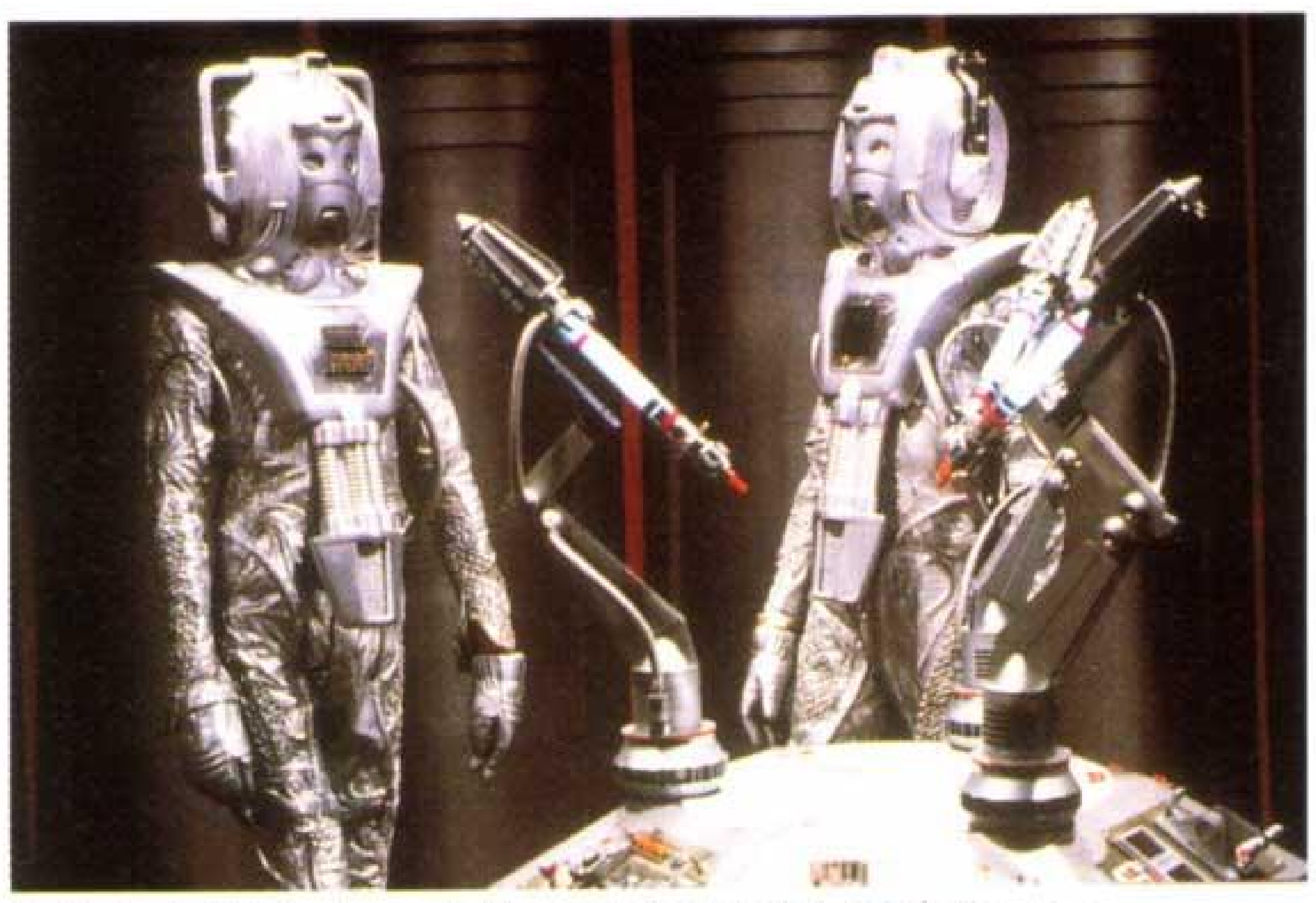
Gary In recent plays, I've deliberately tried to create our own villains. I rewrote the ending of *Project: Twilight* so that Amelia isn't seen to die; *Colditz* has a villain who can return; Lance Parkin set up a whole load of enemies at the end of *Primeval* ...

Jason *Doctor Who* has a fantastic past, so we must ensure that it has a fantastic future. *The Shadow of the Scourge*, for instance, is cutting edge in terms of new ideas – but Cybermen, Dalek and Ice Warrior stories create higher sales ...

But isn't Red Dawn supposed to be the greatest crime against aural excitement ever committed?

Gary I can think of three or four titles that I might have cited had someone asked me which release was going to prove the least popular – and *Red Dawn* is certainly not one of them. I

Ice Warriorsss ponder the finer pointsss of *Red Dawn*. © BBC VIDEO



Earthshock: 'And where shall we "romp" next, Leader?' © BBC

> 'If you want a straightforward *Earthshock*-style Cyber-romp, then *Sword of Orion* is faultless'
>
> **Gary Russell**

> **'When we announced that Bonnie Langford was coming back, we got e-mails saying, "Big mistake!"'**
>
> **Jason Haigh-Ellery**

mean, it could have been a lot worse. It could have been ...

Jason *The Paradise of Death*?

Gary Or *Slipback*! I'm still immensely proud of *Red Dawn*.

But at least Slipback *was funny ...*

Jason *Red Dawn* is a straightforward Ice Warriors story. It has no deep or meaningful moments. It isn't dull, but it is perhaps a little slow. Nobody ever sets out to make a bad production. I was surprised that *The Land of the Dead* rated so badly in the last **DWM** poll. The script is a tad televisual, I know, but I don't think that matters. I find something new to enjoy every time I listen.

Gary I have to have the courage of my convictions of what I'm doing with the range or I shouldn't be in this job. I've had people say: 'How do you justify doing so-and-so with such-and-such audio?' – but I don't have to justify anything.

31 Hang on! Big Finish produces retail goods for a consumer market, so customers surely have the right to complain if things aren't up to scratch?

Gary If you buy our products – hey, even if you don't – then your views are important. Very important. Every fan has the right to be heard, but it only takes a couple of people to say, 'Oh, that's crap!' and everyone goes, 'Yeah, you're right – that's crap!' Give us a chance!

Jason It's like with the Frobisher thing, or Bonnie Langford ... When we announced that Bonnie was coming back, I got e-mails saying, 'Big mistake!' – but then when people heard *The Fires of Vulcan*, they quickly changed their minds.

Gary Bonnie Langford is part of *Doctor Who*, whether you like it or not. We do listen to the fans ... but that doesn't always mean we think they're right.

Jason *The Fires of Vulcan* and *The Holy Terror* topped the **DWM** poll, which just goes to prove my point!

Sarah Jane – setting her sights on solo adventures. © BBC

Does The Holy Terror *really live up to its reputation?*

Jason Actually, I wasn't sure that it would work at all – and I'm willing to admit that now. I was bothered by its subject matter ...

Gary *The Holy Terror* is about child abuse, incest, violence, religion ... and it has a talking penguin in it! But Rob Shearman's script is one of the most mature approaches to *Doctor Who* that I've ever come across.

Jason The script had class. If we ever call anything that we've done a 'classic' ...

Gary 'Classic' is a horrible word, so I won't use it, but everything that I could ever want to produce in *Doctor Who* was encapsulated in *The Holy Terror*. Do I think we can top it? Yes. Have we topped it? Yes! Other releases have already topped it in other ways. I've yet to stop being excited by our output. When the day comes that I'm not thrilled by what we produce, I will have outlived my usefulness.

Jason And he will be shot!

So when can we hear more hot Whifferdill action?

Gary Rob Shearman has written a special 60-minute Frobisher adventure called *The Maltese Penguin*. Very limited numbers of the CD will be available from specialist shops, but our subscribers are guaranteed a free copy as a token of our appreciation. Or is it a bribe?

A picture of Bonnie – whether you like it or not! © BBC

Jason No! It's a gift! We appreciate people taking the time to subscribe as we get to reinvest 100% of that money, which really does help the series financially, so ...

Gary It is a bribe, isn't it?

Jason Yes, Gary! And we'll give away more stuff soon.

32 Why haven't we heard Janet Fielding or ... erm, Matthew Waterhouse in a Big Finish audio yet?

Jason Well, you've just answered the second part of that question with the 'erm'!

Gary I would love to work with Janet. She knows what we're doing. We will contact her at some point and show her that Big Finish companions don't scream ...

Jason That should appeal to Janet. We give our companions balls.

And Matthew Waterhouse? Why not give Adric b-

Jason [*interrupting*] I ... er, don't believe he lives in this country any more.

Gary Of course! Yes! That's the answer!

Jason Besides, Davison gained an interesting new companion in *The Eye of the Scorpion*. Erimem is our first new 'traditional' companion. She doesn't have the cynical, sarcastic comeback that so many other companions do. She's just bouncy, enthusiastic ...

Gary Katarina-cum-Victoria-cum-Leela! Iain McLaughlin's script always had Erimem hitching a lift with the Doctor, but he never intended for her to become a companion.

Jason I had known Caroline Morris for a while, so I recommended her to Gary for the part. He was so impressed that, partway through recording, he asked Iain whether we could keep Erimem on board – and I thought, 'Job done!' We though it would be nice for Peter to have a friendly TARDIS team! And it would explain why, by *The Caves of Androzani*, the Doctor and Peri are really rather close.

Gary When Caroline and Nicola [Bryant] work together, something fantastic happens. I've described them in the writers' guide as like Buffy the Vampire Slayer and her sister, Dawn. They are enormously good friends, almost to the extent that the Doctor will find himself going, 'Hello? Er ... I'm still here!'

Jason Erimem is as different from [new Eighth and Sixth Doctor companions] Charley and Evelyn as they are from each other. We're doing well with our actresses, aren't we? We created Evelyn specifically for Maggie Stables – a more mature lady companion for Colin. And Charley was redefined especially for India [Fisher], whom we'd worked with on *Winter For the Adept*. Perfect companion material!

33 Will we ever hear earlier companions return?

Gary I don't like out-of-time companions. They do it in the novels now and again, but it just doesn't sit right with me. Why should the Doctor bump into somebody whom he travelled with 30-odd years ago? 'Hello, Jamie! Fancy bumping into you! And here comes Ian Chesterton! Isn't that a coincidence?'

We can get away with Romana or Leela, who are both on Gallifrey, but I'd much prefer to cast earlier companion actors in other roles, as we did with Caroline John in *Dust Breeding* ...

34 Talking of *Dust Breeding*, why cast Geoffrey Beevers as the Master?

Gary We asked Anthony Ainley, but Anthony made certain conditions ... Money didn't really come into it. He made demands that were impractical for a company of our size and turnover. They were not considerations that any other major-league *Doctor Who* actor had ever asked for. We could have met him halfway, but he just wasn't interested, so we worked out an alternative route ...

Jason We tried to disguise the return of the Master by featuring the Krill and Bev Tarrant and casting Caroline John. How we kept it quiet, though, I don't know!

Gary It worked – and I was chuffed. We won't get away with anything that sneaky again!

Erimem? Traken?

Gary Well, yes, okay. We will try to do another Master story with Geoffrey at some point. I want to give him something meaty.

And when will the Rani return? Or Davros?

Gary I will not bring back Davros to lead the Daleks! They no longer need him. That concept is dead! Finished! Over! Done with!"

Jason We have a policy not to use any villains employed by [rival audio producers] BBV, so that's why we haven't done any Sontaran or Zygon adventures.

Gary And we've never used Wirrn or Krynoids because they work – oh! – *so* well on audio! The Rani, however, I would make an exception for – on the proviso that Pip and Jane Baker scripted it. And that I could get Kate O'Mara. I would love to work with Pip and Jane. I'm a huge fan. Their understanding of how to structure a four-part *Doctor Who* story is second-to-none.

35 And on the subject of Bakers … what's the deal with Tom?

Jason I have spoken to Tom on many occasions, face-to-face, on the phone, by fax, via his agent ... There is, I'm afraid to say, no deal so far. We'd love to work with him – and I think something inside Tom says that he would like to work with us too.

Dead Ringers' Jon Culshaw does a very good impression ...

Jason What's the point? It'd be fake! We have another policy not to recast the three late Doctors. It has been mooted that we should ask Sean Pertwee and David Troughton, but they wouldn't want to step into their fathers' boots! It's disrespectful. For me, the biggest disappointment is that Jon Pertwee died before we started producing *Doctor Who*.

Gary He'd have been so up for it.

Jason And I would've been so proud to work with him. It just wouldn't be right to pass somebody else off as the Doctor, however talented Jon Culshaw is. He will not be playing Tom Baker!"

And neither will Tom Baker?

Gary Tom has very definite ideas about how he should play the Doctor. Tom wants to do Tom, I think, rather than the Fourth Doctor ... Our principal brief with past Doctors is to provide reasonable facsimiles of their original television eras. Our audience expects a certain thing of *Doctor Who* – and, let's face it, they're going to expect more of Tom Baker than anyone else.

36 Aren't spin-off series – like the new Sarah Jane Smith adventures – just cynical attempts to exploit an already overcrowded franchise?

Jason We wouldn't produce the range if it wasn't of interest to people. There is no compunction on anybody to buy our products. There are some people who ...

Lalla Ward as Romana in *Destiny of the Daleks*. "Lovely frisson" not shown. © BBC VIDEO

Can't afford it?

Jason Well, we do try to offer discount subscription packages. We have some very special offers in the pipeline ...

Gary And the five solo Sarah Jane stories will be released over a 12-month period, from sometime in 2002 ... We want to go in a direction that most fan fiction wouldn't. We want to make Sarah the star of a very scary series. And I don't mean 'scary' in the horror sense, but in the thriller sense. I won't give any guarantee that the supporting cast, if indeed the major cast, are going to come out of each story alive. No-one is safe!

Jason It'll be set on Earth, but not necessarily in Britain. We might move around the world a bit. And no K9! He is too much of a crutch – and we don't want ties to Sarah's past.

What about your other ranges? Aren't the Daleks a bit rubbish on their own, really?

Jason No way! [*Dalek Empire* writer/director] Nick Briggs will kill you! We both wanted to make stories that were reminiscent of the 1960s Dalek annuals and TV21 comic strips, which we both love for exactly the same reasons.

Gary My only input into the *Dalek Empire* saga was to insist that it was called 'Dalek Empire' and set within the same timeframe as the Dalek plays in our *Doctor Who* range.

Jason *Dalek Empire* has a more adult feel, I think, so we're able to get away with two characters who are very much in love – a little bit *Titanic*, a little bit *Pearl Harbour*! We have some ideas of how things will develop in *Dalek Empire II*, which will start halfway through 2002 and bleed into 2003. All four releases may form more of an anthology than a continuing story ...

Is there any truth in the rumours that the Professor Bernice Summerfield is about to be curtailed?

Jason The range will continue for at least another year, which may prove more than can be said for the novels. Benny now has a six-month-old half-human baby son, so a lot of her life that she previously took for granted has been put into a completely different perspective. We've had a few complaints that we're not taking the Bernice range down the darker Virgin *New Adventures* route, but some of our 2002 releases are set to be rather bleak and traumatic ...

> **'I was tempted to make Romana a new companion after NeverLand'**
>
> **Gary Russell**

Whatever happened to the proposed series of Iris Wildthyme audios?

Jason No time! It's something that Gary would love to do – and I think it would be great fun, but it would have to slot in with everything else. And I have higher priorities.

Gary Iris will feature for the first time on audio opposite the Fifth Doctor in *Excelis Dawns*, which is the first in a trilogy of single CDs to be released simultaneously with next year's Paul McGann adventures. And Katy Manning will be Iris, with *Buffy*'s Anthony Stewart Head as the villain.

37 Why don't you accept unsolicited script submissions?

Gary I have enough on my plate, so I'm willing to risk missing the next Robert Holmes. When we were open to suggestions, I only discovered three 'yes' scripts, including *The Eye of the Scorpion*, and one 'very probable' out of hundreds. That isn't a very good hit rate. And still people send in submissions! Maybe when I get myself an assistant, the slush pile will become his responsibility. And maybe then he will understand why I don't want to bloody encourage it!

38 What do we have to look forward to from the *Doctor Who* range?

Jason *The One Doctor* is brilliant, but I'm concerned that expectations are wrong. Gary has said that it's our tribute to *The Feast of Steven* ...

Gary All that I meant was that we're putting it out at Christmas – and it's more light-hearted than usual, but it's also desperately melancholy in places. The characters are deeply flawed and troubled beings.

Paul McGann's six-piece second run of adventures begins in January 2002 ...

Jason *Invaders From Mars* is hardly po-faced sci-fi, but it also has many meaningful moments. Part One will be given away with **DWM** 313, alongside a Beep the Meep special!

Gary *The Chimes of Midnight* is, quite frankly, the scariest thing that I've ever heard. Rob Shearman has written a *Sapphire and Steel*-style Victorian murder mystery – in real time! And it's even better than *The Holy Terror*!

Jason *Seasons of Fear* is a straightforward romp through history, and *Embrace the Darkness* is really rather unpleasant! Clive Barker on audio, I think ...

Gary It isn't violent, but things will happen that make you go, 'Yeeeuch! Not nice!' [Writer] Nick Briggs has done a wonderful job in leaving it all down to your imagination. Jim Mortimore's musical score is phenomenal! He's gone for the dark and the twisted ... Brrrrr! And *Embrace the Darkness* builds on the relationship between the Doctor and Charley.

Jason *Time of the Daleks* is a Dalek story.

Shock!

Gary My original plan, quite seriously, was to have 'Time' in the title of every release.

Isn't that supposed to make it rubbish? The Time Monster, Time-Flight, Timelash, The Trial of a Time Lord *...*

Gary [Writer] Mark Gatiss used that excuse! "There is no way," he said, "that *Invaders From Mars* is being called *Invaders from Time*!" – but I won through on one out of six!

Jason The Web of Time is essential to all six stories ... Minor plot points from *Storm Warning* onwards will turn out to carry far greater significance. There are moments in *Time of the Daleks* when you'll think, 'Hang about! That relates back to ... Oh, I see why that happened now!' And *Time of the Daleks* then leads directly into *NeverLand* ...

Aren't story arcs unfair on anyone who can't afford every release?

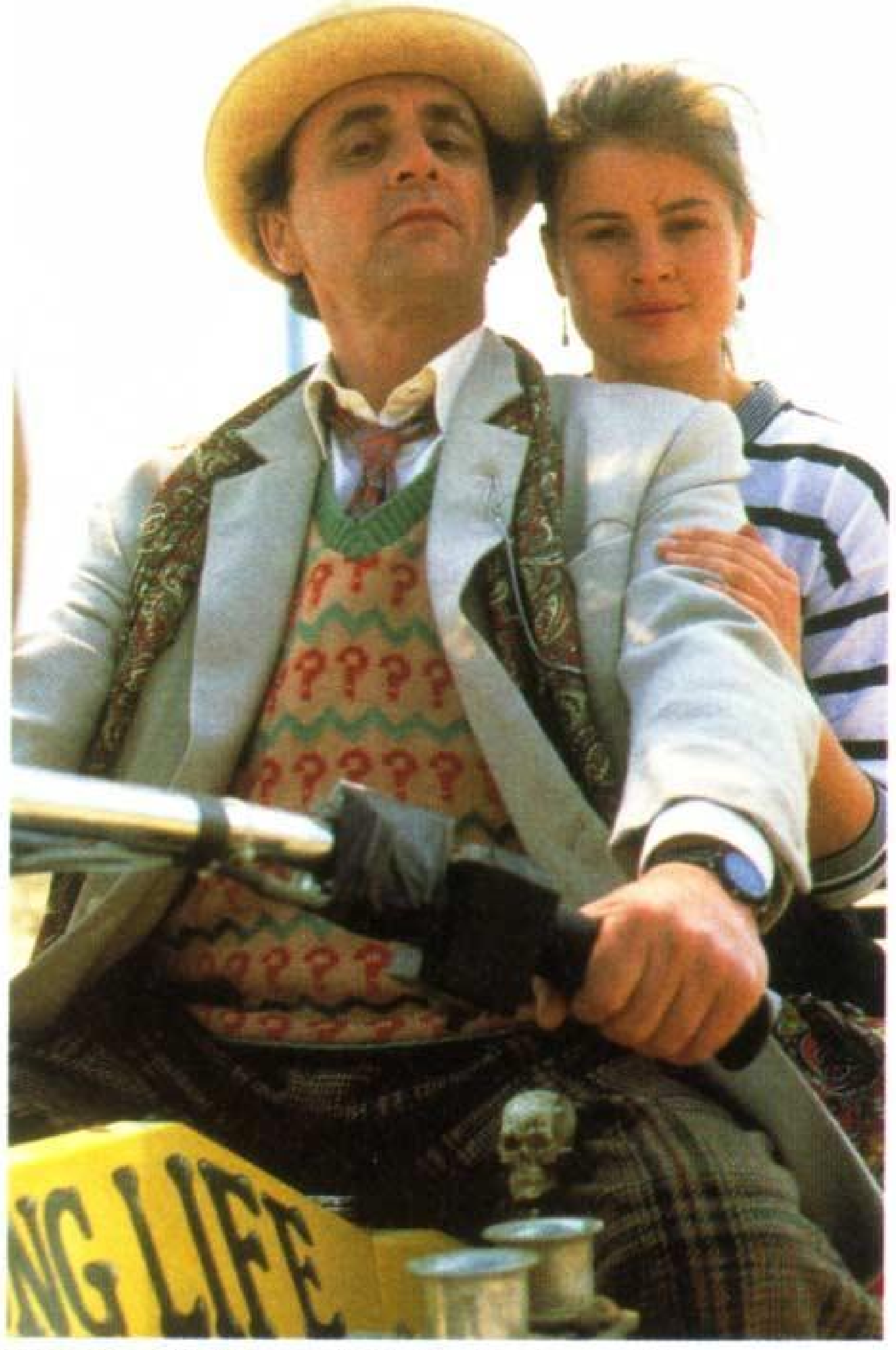
Jason Each adventure can be enjoyed for itself, but we've also included cross-references that should delight regular listeners. Clever little things, I think, rather than story arcs. *NeverLand* will be the only Eighth Doctor release to actually rely on continuity. I mean, if you haven't heard certain other releases, you might not fully understand what's happening to Charley ...

Gary Even before we recorded *Storm Warning*, I knew where I wanted to go with *NeverLand*. The outcome was already in my head. *NeverLand* is everything that I love about *Doctor Who*. I'm very excited! And it has Lalla Ward in it! I was half-tempted to make Romana the new companion as of *NeverLand*. There was a lovely frisson between Lalla and McGann. Oh, and listen out for R–

Jason [*interrupting, pointedly*] Then, following *Spare Parts*, ... ish uses language in as unique a way as *Whispers of Terror* used sound. And *The Priory* is a modern-day Seventh Doctor and Ace Earth-based story set around a nightclub. And it deals with angels. What next? *Nekromanteia* will be Erimem's first story since *The Eye of the Scorpion*. It's a space opera about gunrunners, alien civilisations and ...

Gary Hey – it's a *Blake's 7* episode! And then, in November, *The Sandman* will be released ... In the same way that, when we were kids, people would tell us that monsters lived under the bed, the inhabitants of a fleet of spaceships have, for generations, told stories of a Sandman who steals the souls of children. But then, strangely enough, when the Doctor turns up, he looks exactly like him ...

Jason And there's another Seventh Doctor and Mel release by Gareth Roberts and Clayton Hickman for Christmas 2002 – tentatively titled *Dark Space Eight*, as in *Star Trek: Deep Space Nine*. And in terms of things to come in 2003 ...


Growing old disgracefully: the Doctor and Ace. © BBC

Gary I'm hoping for a Dalek story from Rob Shearman, provisionally titled *Jubilee*, featuring the Sixth Doctor and Evelyn ... And Jonathan Morris is writing me a story called *Vice Versa*, which may be re-titled *Flip-flop* if I have anything to do with it! There will be two CDs in the box: one will be called 'Black Disc' and one called 'White Disc' – and you can play them in either order! Jonny Morris is a very clever boy. It's a circular story!

Jason There will also be another Sixth Doctor and Evelyn historical adventure, in a sort-of sequel to a TV serial. The Doctor will revisit a place that he's been to before. And Benny will be back in 2003 for another adventure with the Seventh Doctor and Ace. We're also trying to twist Colin Baker's arm into writing a script for himself.

> **'Every fan has the right to be heard. We do listen – but but that doesn't always mean we think they're right!'**
>
> **Gary Russell**

39 Where will Big Finish be taking the post-*NeverLand* Eighth Doctor?

Jason Hmm. That is difficult to say, without giving away *NeverLand* and other plans, but ...

Gary I have another three McGann stories planned, and they are all very ... No, that's as much as I can say, but ... It'll be a real step in a different direction!

Jason Depending on when Paul is available, we should be recording those in March, April or May 2002. And I can't see any reason why Paul won't continue working with us every so often ... unless we piss him off somehow.

Moreover, with Doctor Who *soon set to celebrate 40 years in business, what could be more appropriate – and yes, more wantonly clichéd – than a multi-Doctor anniversary tale ...*

Jason Yup! We're doing a 40th anniversary story. I've okayed it with the BBC – and it's going to be marvellous. It's going to be multi-Doctor, but ...

Gary As the person who's co-writing this bloody thing with Alan Barnes, my plan is to get in as many of the Big Finish Doctors and companions as possible. And that will include Evelyn, Benny, Charley and Erimem. You do have to do that now and again! And it will be a triple-CD release, which might not even be broken down into episodes!

Jason One very long adventure, which will lead directly into those next three McGann stories ...

40 In what overall direction does Big Finish hope to take the *Doctor Who* range?

Jason Lots of shagging! Er, joke ...

Gary The McGann releases look forward, but we're still having fun with the old Doctors. At the end of *Colditz*, for instance, Ace decided that she'd finally grown up – and she will now be referred to as 'McShane'.

Jason Except by the Doctor, who will be seeking revenge for years of being called 'Professor'! At every available opportunity, he will call her 'Ace' – usually in the most irritating situations, just to humiliate her!

Gary I don't suppose it'd give away too much to say that *The Priory* will feature Ace's brother. I know who I want to play him: someone suggested by Sophie [Aldred] and Sylvester, someone who they worked with on the TV series. Sophie said, "So-and-so is always being mistaken for my brother!" – and so I said, "Funnily enough ..."

Jason The nice thing about everything that we're doing is the input that we're getting from the actors themselves. None of them just come in, do their job and go home again. They're all very quick to say, 'Yeah, we really like this!' or 'Not so keen on that!' – and I like that.

Gary Nobody is working in a vacuum. Actors, writers, directors ... Everyone is part of one big team – and, for the most part, that team works together very well.

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Christmas Treats

THE ACTOR SPEAKS 2

From the producer of the acclaimed series *Soldiers of Love* comes volume 2 of *The Actor Speaks: Elisabeth Sladen*

DALEK MOVIES ON DVD

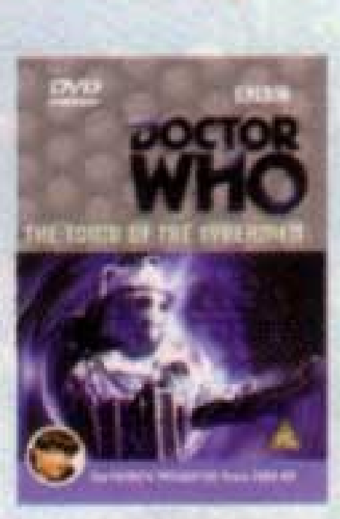
New on Region 1 DVD *Dr. Who and the Daleks* & *Daleks Invasion Earth 2159 AD* £23.99 each + £1.50 p&p or as a boxset with *Dalekmania* (price TBC)

NEW AUDIO DRAMA FROM BBV

Faction Paradox 1 & 2 £8.99 each + £1 p&p

Coming January 2002 Gareth Thomas & Sarah Mowat signing copies of *Dalek Empire 4*. Date to be confirmed.

Coming February 2002 Frazer Hines signing copies of *The Faceless Ones* and copies of new DVD *Tomb of the Cybermen* Available 14th January, date TBC.

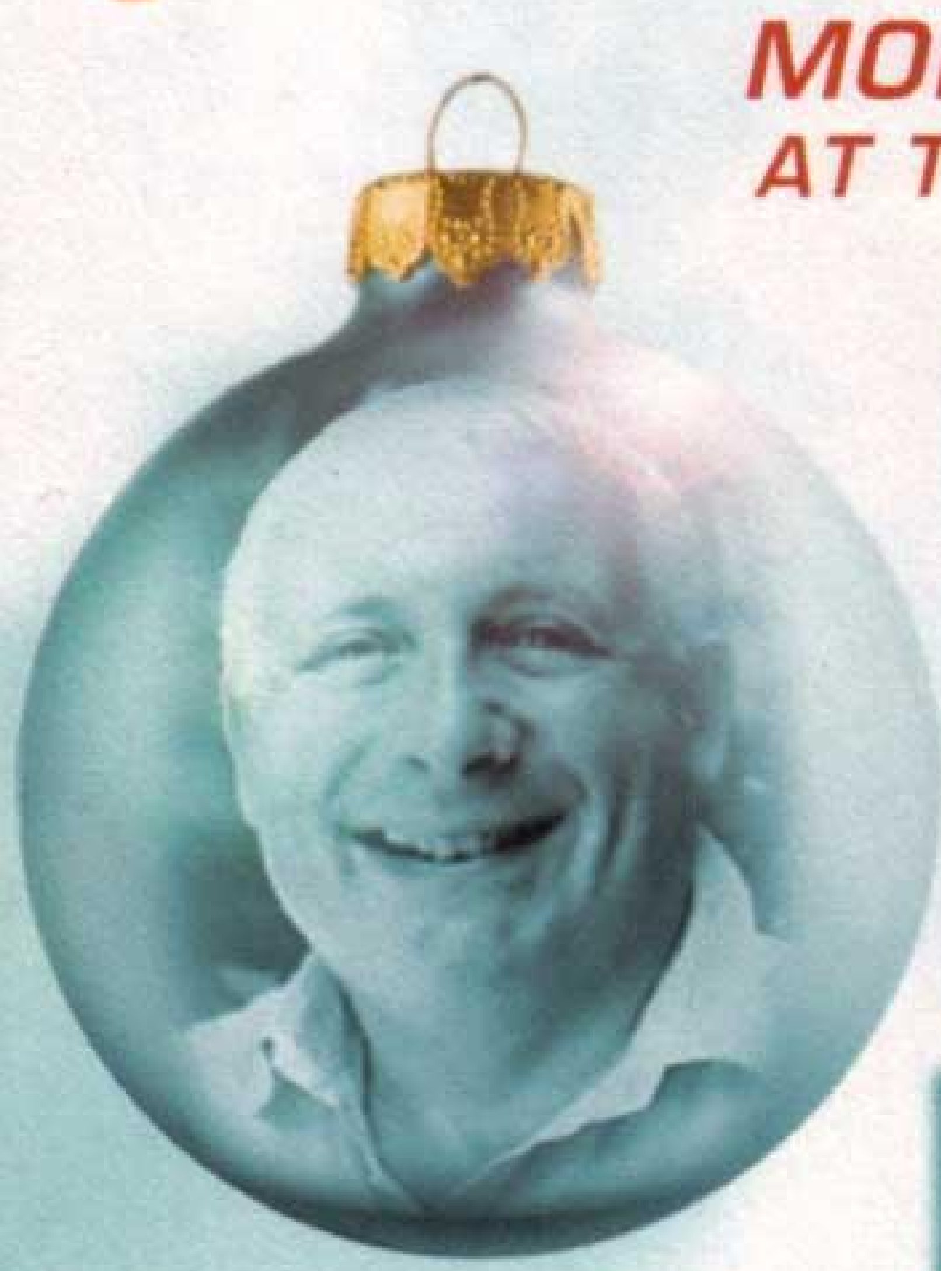


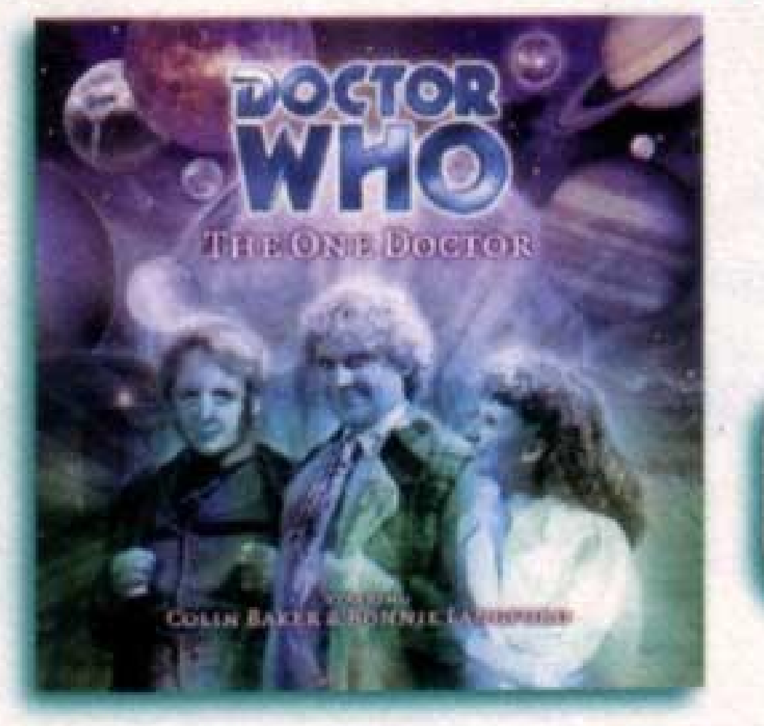
HAVE A VERY MERRY CHRISTMAS

CHRISTOPHER BIGGINS & CLAIRE BUCKFIELD

MONDAY 17TH DECEMBER 2001

AT THE 10TH PLANET CHRISTMAS PARTY TO LAUNCH





THE ONE DOCTOR

To celebrate Christmas and the release of Big Finish's Pantomime CD "The One Doctor" we invite you to a very special event. Meet Christopher Biggins, Claire Buckfield and writers Clayton Hickman and Gareth Roberts in an environment of Yuletide cheer!

FOOD, DRINK AND CELEBRITIES: WHAT MORE COULD YOU WANT FOR CHRISTMAS?

AND INTO THE NEW YEAR WITH A BANG

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CAROL ANN FORD

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Video £12.99 + £1.50 p&p mail order

Also available on the day: two brand new official BBC photos of Carol as Susan

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CD £13.99 + £1.50 p&p mail order

Also available on the day: an official BBC photo of Mark as the Doctor from *The Who Night*

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SATURDAY 24th FEBRUARY 2002

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AND COMING NEXT SPRING

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SATURDAY 27TH APRIL 2002 AT PIPERS ISLAND

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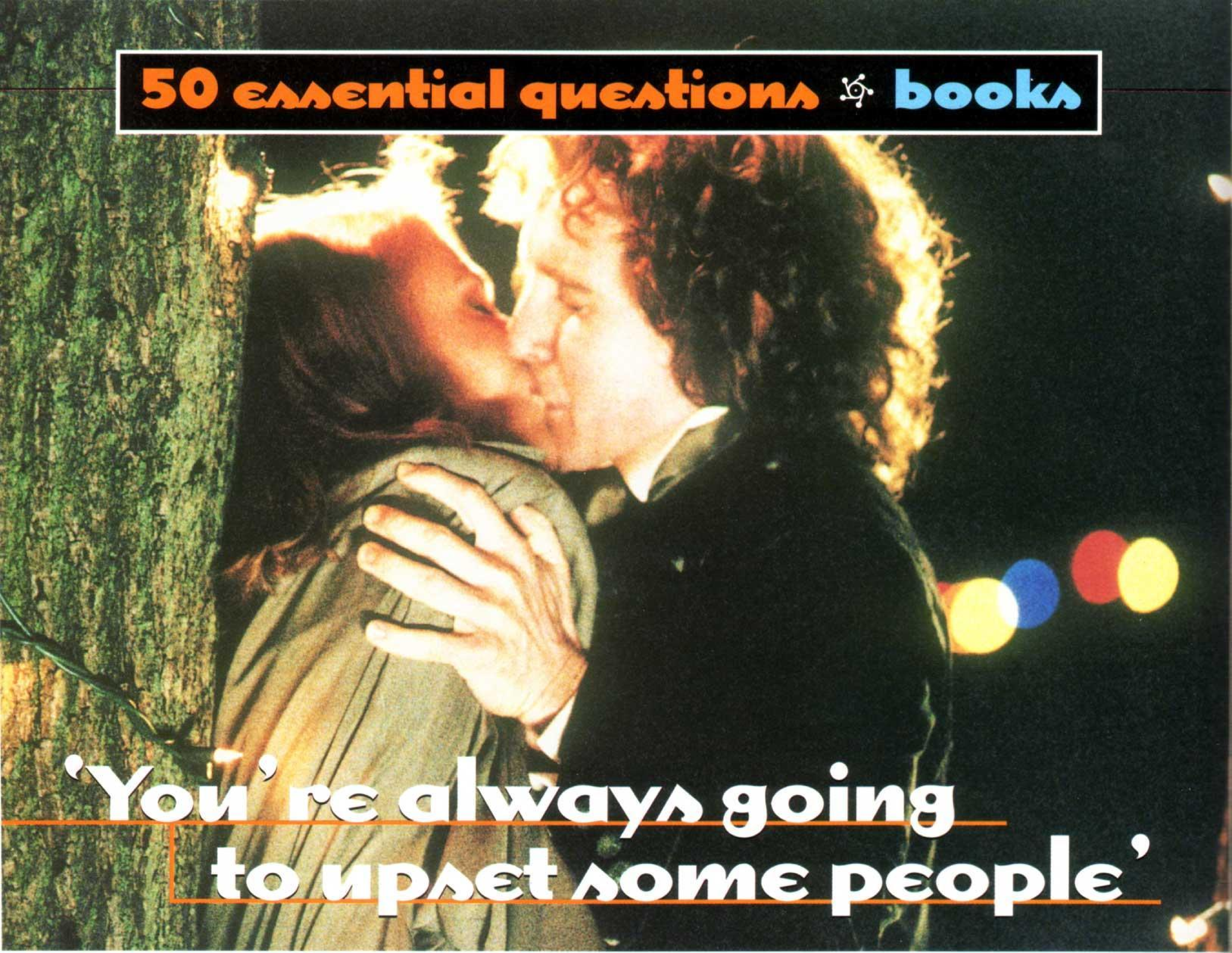
STOP PRESS FROM MARCH/APRIL 2002 10TH PLANET BRINGS YOU AN EXCITING NEW SERIES OF DR.WHO EVENTS



'You're always going to upset some people'

THE LAST 18 MONTHS HAVE SEEN THE EIGHTH DOCTOR BLOW HIS HOME PLANET TO PIECES, LOSE HIS MEMORY, ADOPT A DAUGHTER, WALK WITH DINOSAURS, EAT WASPS, GROW A BEARD AND BUNK DOWN IN AN 18TH CENTURY BROTHEL. WHERE WILL IT ALL END – AND WHO THE HELL DO THOSE BBC BOOKS PEOPLE THINK THEY ARE, CORRUPTING OUR INNOCENT TIME LORD?

ASKING THE QUESTIONS: DAVID DARLINGTON

41 Where have the BBC Books novels been headed over the last couple of years – and where are they going next?

Justin Richards [Range Consultant] With the Eighth Doctor books, I had a rough idea of where they should be going in terms of tone. I thought more in terms of how I saw the Doctor, and from that I thought about the best narrative approach to get that Doctor into the books. I was trying to think what set of stories would plausibly bring about the circumstances which would lead to the Doctor being the character I saw him as, rather than the warmer, more approachable, but altogether too human Doctor that I felt he'd become. The reason for him being like that was partly to play on the character as seen in the TV Movie, and partly to play against the darker, more manipulative Doctor of the Virgin *New Adventures* range.

So far it seems to have been a two-stage process – a year spent wiping the slate clean, then another year taking the show thematically back to its origins ...

Justin Yeah, but you can make that interesting. The 'Earth arc' [*The Burning* to *Escape Velocity*] had a coherent progression and it was liberating, but it was also a bit stifling in terms of character development. Because the Doctor was pretty much stuck as he was, it was hard to get progression into the stories in a plausible manner. But at least we're past everybody saying 'When's he going to get his memory back?' – people now understand that he isn't! Not in any large chunk, anyway ...

42 Any Doctor Who producer has to stamp his own ideas onto the concept, but are you worried about alienating people who don't like those ideas?

Justin You're always going to upset some people. You have to do what you think is best for the majority, and my thoughts were that the people who liked the TV show as it was have the 'past Doctors' books, whereas the Eighth Doctor books are really an opportunity to progress things – it's not quite the same as 'What would you do if it was back on telly?', but it's not far off. It's taking the concept into new areas, keeping it fresh and exciting. If it was the same thing month after month, why bother? You might as well watch the old videos or read the old books if the next one's going to be exactly the same.

43 Have the Eighth Doctor books from the 'Earth arc' on had the reception you were hoping for: re-invigorated, excited readers, buoyant sales figures?

Justin Sales figures are pretty steady, but a very late indication of whether you're getting something right or wrong ... If you look at **DWM** – and this is just because of the way the media works –

the news is biased toward what's happening with Big Finish, or *Death Comes to Time*, or whether there's going to be a new series or a film. There's very little news about the books – not because people aren't interested, but just because there's less to say. You don't have a cast who can talk about what they've done in the past – you've got one writer and a title and that's pretty much it, until the book comes out. What I wanted was to reach a point where people were talking about the books again – not in news pages, but on internet discussion groups. I was pleased that that happened, doubly pleased that the discussion seems to be about how it's a good thing rather than, 'Isn't it terrible, what they're doing?' Looking at the polls in **DWM**, it's nice to have been proved right.

But the real objective is to keep it moving – *Doctor Who* has always done well when it's innovative. I remember within the *Doctor Who* Appreciation Society in the 1970s, Season Fourteen was not, at the time, seen as particularly interesting because it was just like Season Thirteen, only more so – people were getting bored with it. Looking back now that seems incredible, based on what's in those shows, but at the time people moaned, 'Oh, not another horror pastiche.' So I wanted to get away from anyone feeling that there was just another two books each month, and more toward 'Great! There's another two *Doctor Who* adventures coming out next month, and I haven't got a clue what they're going to be about, but they're going to be good ...'

44 So will there be any more story arcs? The Eighth Doctor books now seem more like a series of self-contained stories ...

Justin Seems like it, doesn't it? There are some things happening in the background which will turn out to have been important. But I'm beginning of 2002, you go back and read 2001's books, you'll spot lots of foreshadowing ...

So what's with The Adventuress of Henrietta Street*? Many people will have been surprised to see* Interference *author Lawrence Miles writing for you again ...*

Justin Lawrence wanted to do a Dalek book and always has, and at the time he submitted one it wasn't possible, for reasons nothing to do with Lawrence. After *The Ancestor Cell* and *The Burning*, I asked Lawrence if he wanted to contribute. His response was that he didn't feel it was a series that he wanted to write for, because it was so constricting. All the things that made *Doctor Who* something he liked writing for – the Time Lords, Faction Paradox – had gone. He also said that he wanted to get his act together and write something of his own. I said to him, "Well, it's interesting you should feel constrained, because I've swept away the baggage – even though, all credit to you, some of it was very interesting and worthwhile baggage – and created circumstances where you can write any book that you want to write, and it can be a *Doctor Who* book. There are no constraints at all, within the limits of decency and language, you can write whatever you like." And he said, "Oh, I'd never thought of it like that, I'll come back with a proposal if I think of anything." And he came back with *The Napoleon of Beasts*, which became *The Adventuress of Henrietta Street*.

And Lawrence is involved with what's coming up for 2002?

Justin Yeah, he pitched a character, Sabbath – not as an ongoing character, not like Compassion, where she was always intended to be a companion. Sabbath encapsulated a lot of the things that I wanted to explore, so it was worth continuing to use him. We seeded it in *Father Time* and *The Slow Empire*. Sabbath's not in every book – he's not even a major presence in some of the books he is in – but he is a useful focal point for some of the trends we're going to be following.

45 Since most of your objectives seem to be focused on the Eighth Doctor series, are they perceived as your 'flagship' product – with the 'past Doctors' books being less prestigious?

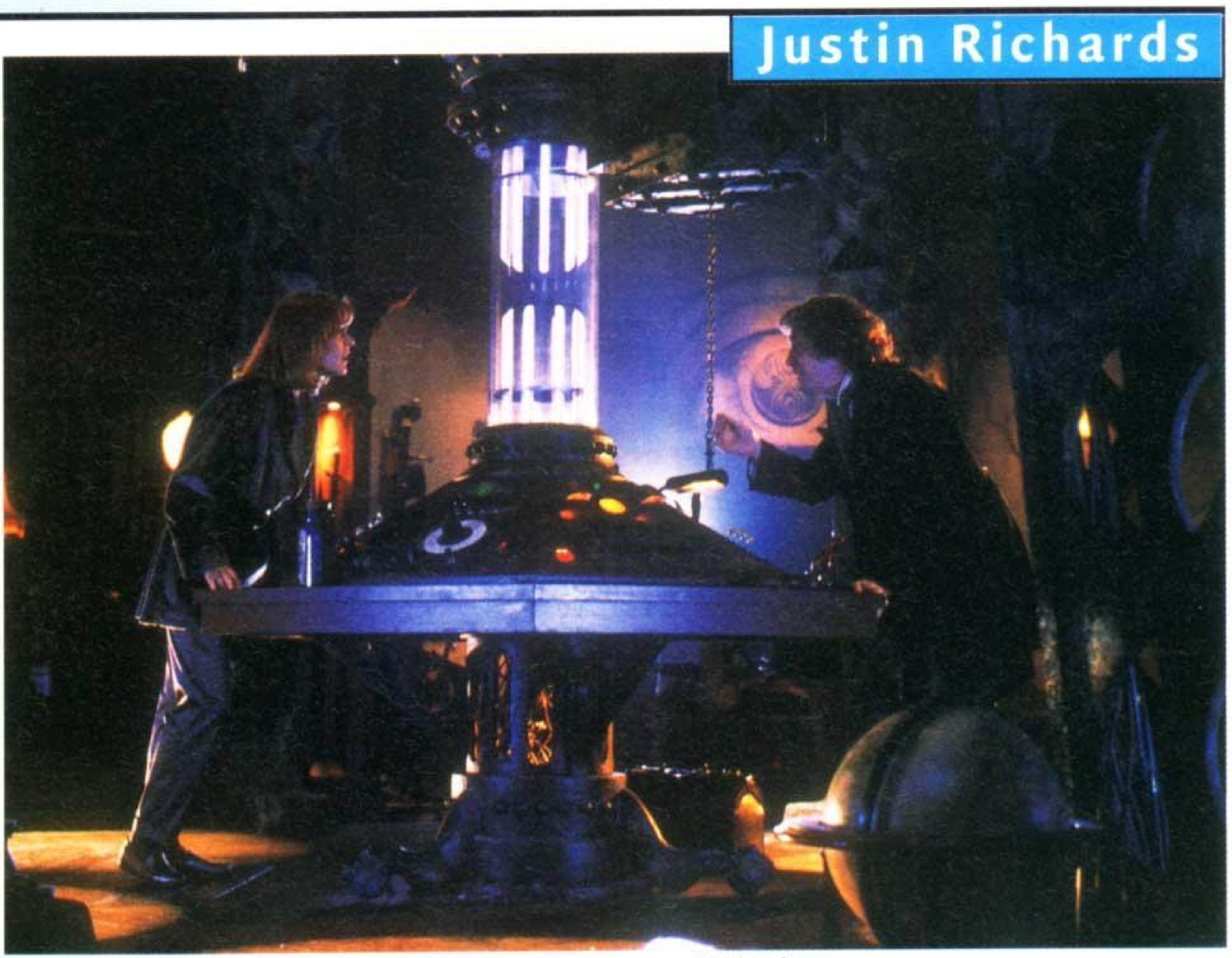
Justin That's probably the perception among some of the readership, but no-one in the BBC sees it that way. The 'past Doctors' books sell just as well, and that's what matters to the BBC. Perhaps some of the writers think it's more prestigious to write for the Eighth Doctor range, and I can see why that is. It's a sort of self-perpetuating thing, because I tend to try out new writers on 'past Doctors' books, although Steve Emmerson [*Casualties of War*] and Lloyd Rose [*The City of the Dead*] are obvious exceptions to that rule. And Paul Ebbs [*The Book of the Still*]. Um, and Colin Brake [*Escape Velocity*] ... but it's easy to try out someone who is an unknown quantity on a 'past Doctors' book, because it doesn't depend on any other books, and it's easier to drop back in the schedules should the need arise. Usually it doesn't, and it's great that we're getting a lot of new, extremely good and professional writers coming up, like Mark Michalowski and Simon Forward and Mags Halliday and Paul Saint ...

46 In the last 18 months' worth of DWM's *Coming Up ...* previews, there are few writers we've had to speak to more than once, suggesting that BBC Books is now keener to encourage new writers. Is that true, or is it indeed a policy?

Justin Maybe I'm more willing to take a risk because I'm not actually in the building! It's possible ... I think a lot of people who used to write for the ranges want to move on, so there are conscious that the books have to be entities in their own right. We rely on fans buying the books month-in, month-out, but we also rely on the general public – and fans who perhaps don't read all the books – being able to pick up and read any book as a stand-alone entity.

There have been times in the Eighth Doctor range where I think that was difficult – you *did* have to know what was going on to be able to get the most out of a book. So now there are connections, there is an ongoing story, but it will develop in a granular way. We'll have a book where things happen which will be picked up later, but you won't necessarily realise that things are building, you won't need prior knowledge. I hope we can still tell an ongoing story for those people who want it.

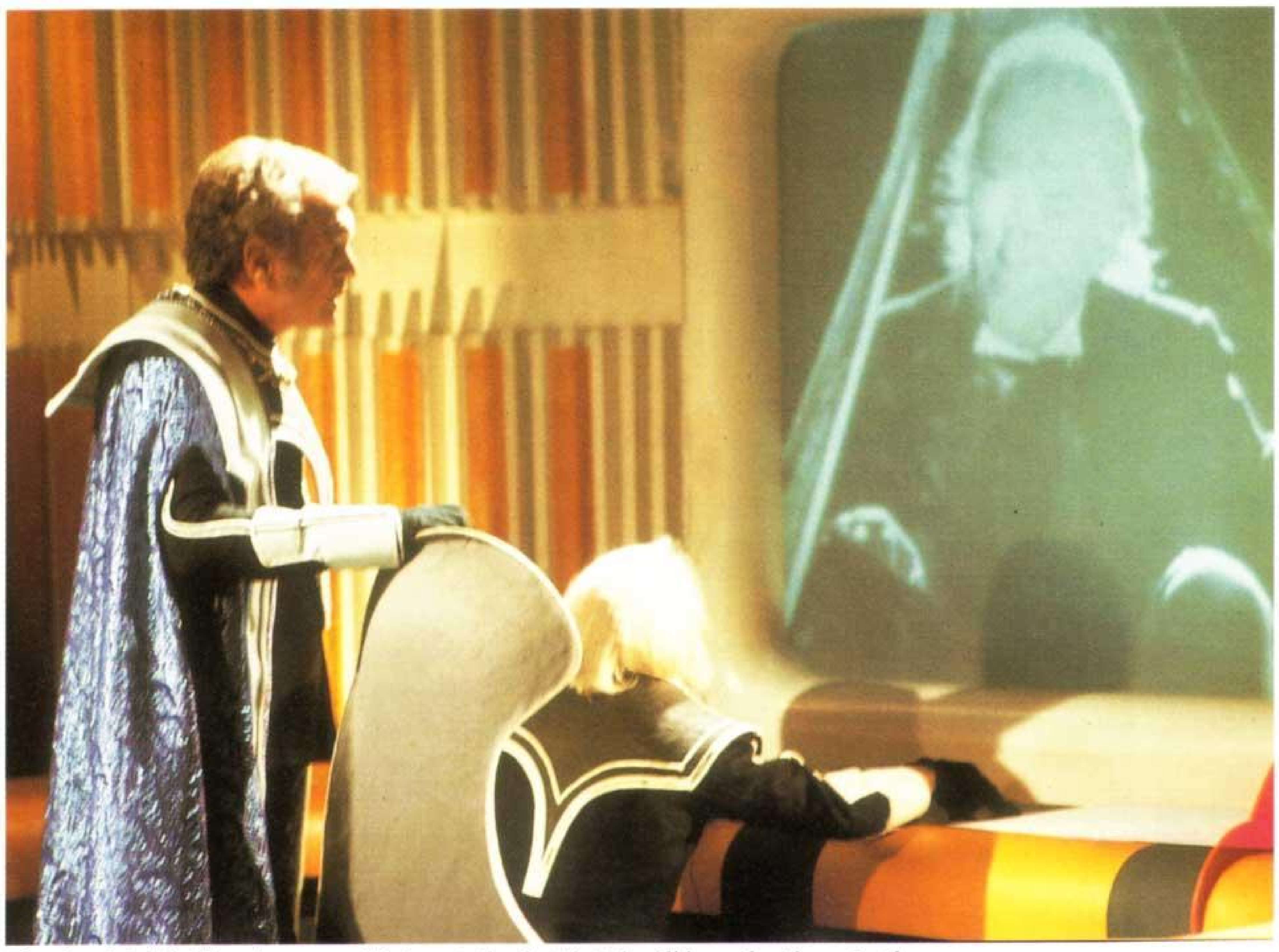
> **'Why bother doing the same story month after month? You might as well watch your old videos'**
>
> **Justin Richards**



The TV Movie: the Eighth Doctor back in his "warmer, more approachable" days. © BBC Video

Jacqueline Rayner [Project Editor, Eighth Doctor range] It's easier to link the books now because there's not all the old stuff to worry about, you can concentrate on one book at a time. Most of the novels stand up on their own, but they definitely reward continued reading.

The ongoing story is the sort of thing which doesn't impact your reading until a certain point, at which you hopefully go, 'Oh, that's so clever!'. If after [last month's Eighth Doctor novel] *The Adventuress of Henrietta Street* and the stuff at the



Time Lords in *The Three Doctors* – oblivious to the fact that they'll be extinct in 27 Earth years. © BBC

fewer submissions from established writers. That doesn't mean the quality is going down in any sense. We seem to have more women writers as well, which I sort of have an explanation for ... The *Doctor Who* books have now been around long enough, and are mature enough, that the readership can better accommodate the things that women write well, which tend to be – I'm generalising horribly, and I hope it doesn't sound sexist – the dynamics of character rather than intricacies of plot. The *Doctor Who* range is more about plot than character, but I think the books are at a level of maturity now that you can go for a character element rather than a sub-plot element and people won't object.

47 Who looks at story submissions from new writers?

Jac I'm doing a lot of the copy-editing these days, but I'm also in charge of the 'slush pile' [unsolicited submissions]. Because of time constraints we're farming most of the reading of that out now, although I still have to send them off to the relevant readers. If we get a good report, I'll read it and do another report before it gets to Justin. And I have pulled people from the slush pile – Jonathan Morris [*Festival of Death*], Steve Emmerson, Mick Lewis [*Rags*]. If, say, the slush pile readers send back 50 suggestions for possible authors out of 500 which are sent in, I'll submit 20 of those on to Justin and he'll pick, maybe, one.

> **'If we suddenly decide, for instance, that Dodo was killed at the end of The War Machines, then why not?'**
>
> **Justin Richards**

What are you looking for as you plough through the slush pile?

Jac Prose! With Steve Emmerson's first submission, I loved his sample prose. His actual plot didn't work in the context of our books, so we got him to do a completely different story. For me, personally – some of the readers feel differently – prose is most important. If it's got a good plot idea, that will make some impact, but if the prose jumps out saying 'I'm lovely!', that's what I'm going for.

Dodo – oblivious to the fact she'll be extinct in ... © BBC

48 Are the 'past Doctors' books becoming more experimental? *Rags*, for instance, was unlike any *Doctor Who* book before ...

Justin Yes, it's very ... ahem, 'adult'.

Rags got a mixed reception, but you've commissioned Mick Lewis again ...

Justin Yes, for *Combat Rock*. We've taken out the penis gourds that fire poisonous darts, so it shouldn't upset anyone too much! I think it's going to be really good. There are things you can do in a 'past Doctors' book to surprise people. The end of *Prime Time*, for instance, hints that there's no reason why we can't kill a companion. Some companions just disappear and are never heard of again. If we suddenly decide that Dodo, for instance, was killed at the end of *The War Machines*, then why not? Or bring her back in another adventure and kill her off then. Similarly, *Bullet Time* raises a question of what happens to Sarah.

49 What else is planned for 2002?

Justin I don't know – I haven't looked at the discussion groups lately, so I don't know what I'm going to be doing! [*laughs*] We've got big ideas coming up. In a way they're bigger than just blowing up a planet, but perhaps not so far-reaching ...

Bigger in a personal sense?

Justin I guess so, and in a science fiction sense. We're sort of quiet at the moment with things building up to come to a head toward the end of 2002. I'm probably writing one myself called *Time Zero* – I've just finished an outline. Assuming we can get that to work, that will come out in September next year. I'm slightly concerned because the outline's longer than I expected. I usually aim for 20 chapters, but this one's got about 51, so I might have to simplify it. I'm disinclined to publish a longer book partly because it means I haven't worked within my own structure, and partly because I don't let anyone else do it! I don't want to look as if I'm hogging the limelight ...

50 So how well are the books doing in general?

Jac I think they're in an incredibly healthy state because Justin has planned it all meticulously, and we know exactly where we're going. There had previously been occasions where a fantastic idea came up, but an author had written it in isolation, and we thought 'Damn, if we'd known about this, we could have asked that previous author to do something to fit in with it' – but Justin is planning so far ahead, he has it all mapped out, he's a brilliant editor ...

If you follow, say, Terry Pratchett, you'll like all his books. There will be some you like a bit more or a bit less, but you'll like them. With *Doctor Who* we're catering for all these people, some who think it should be just like on the telly, some think it should be incredible new-wave fiction. Everyone has to be catered for. There might even be some people who don't like the new Paul Magrs one [*Mad Dogs and Englishmen*]. How mad is that?

Justin I really do think you can write a story about just about anything, with obvious exceptions, and put it into *Doctor Who*. It's a liberating experience. DWM

DWM Awards 2001

IT'S THAT TIME AGAIN – WHEN YOU LET US KNOW WHAT *YOU* THOUGHT OF THE LAST YEAR IN *DOCTOR WHO*! THIS IS THE POLL THAT'S NOTICED BY THE PEOPLE THAT MATTER, SO MAKE SURE *YOUR* VOICE IS HEARD!

New adventures

Give a score from 1 [dreadful] to 10 [sublime] for the following books, audios and comic strips. Any that you haven't read or heard, please leave that space blank

Eighth Doctor novels

Father Time ______
Escape Velocity ______
EarthWorld ______
Vanishing Point ______
Eater of Wasps ______
The Year of Intelligent Tigers ______
The Slow Empire ______
Dark Progeny ______
The City of the Dead ______
Grimm Reality ______
The Adventuress of Henrietta Street ______

Past Doctors novels

The Quantum Archangel ______
Bunker Soldiers ______
Rags ______
The Shadow in the Glass ______
Asylum ______
Superior Beings ______
Byzantium! ______
Bullet Time ______
Psi-ence Fiction ______
Dying in the Sun ______
Instruments of Darkness ______
Time and Relative [novella] ______

Audio dramas

Storm Warning ______
Sword of Orion ______
The Stones of Venice ______
Minuet in Hell ______
Loups-Garoux ______
Dust Breeding ______
Bloodtide ______
Project: Twilight ______
Eye of the Scorpion ______
Colditz ______
Primeval ______
The One Doctor ______

DWM comic strips

Ophidius [300-303] ______
Beautiful Freak [304] ______
The Last Word [305] ______
The Way of All Flesh [306, 308-310] ______
Character Assassin [311] ______

2001 'season poll'

This year, we're taking votes on the best and worst of the last 'season' of Doctor Who. We've made some suggestions in each category, but feel free to choose your own

Audios

Best actor

______

Including ... Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann, Mark Strickson, Nicholas Courtney, Michael Sheard, Geoffrey Beevers, Gareth Thomas, Nicky Henson, Stephen Grief, Christopher Biggins

Best actress

______

Including ... Sarah Sutton, Nicola Bryant, Maggie Stables, Bonnie Langford, Sophie Aldred, India Fisher, Elaine Ives-Cameron, Eleanor Bron, Caroline John, Holly De Jong, Caroline Morris, Tracey Childs, Clare Buckfield

Best supporting character

______

Including ... Lord Tamworth (Storm Warning), *Count Orsino* (Stones of Venice), *Ileana De Santos* (Loups-Garoux), *Mr Seta* (Dust Breeding), *Amelia Doory* (Project: Twilight), *Klein* (Colditz), *Kwundar* (Primeval), *Banto Zame* (The One Doctor)

Best episode

______

Choose one from any audio story listed above

Best cliffhanger

______

Choose one from any audio story listed above

Best music

______

Choose one from any audio story listed above

Books

Best supporting character (EDAs)

______

Including ... Miranda Dawkins (Father Time), *Dave Young* (Escape Velocity), *Nathaniel Dark* (Vanishing Point), *Fatboy* (Eater of Wasps), *Bounce* (The Year of Intelligent Tigers), *Jonas Rust* (The City of the Dead), *Christina Morgenstern* (Grimm Reality), *Sabbath* (The Adventuress of Henrietta Street)

Best supporting character (PDAs)

______

Including ... Proctor Alfric (Asylum), *Gemellus* (Byzantium!), *Robert Chate* (Dying in the Sun), *Jimmy* (Rags), *Doctor Ghostbuster Bazzer Hitchins* (Psi-ence Fiction), *Claire Aldwych* (The Shadow in the Glass), *Lieut Fiona Clark* (Bullet Time), *Stuart Hyde* (The Quantum Archangel), *Trey Korte* (Instruments of Darkness)

Audios, books and strips

Best writer

______

Based on this year's output only. Who was your favourite?

Best cover

______

Choose from any book or audio play listed above

Doctor Who Magazine

Your chance to tell us what we're doing right ... and what we're doing wrong!

Favourite overall issue ______

Choose from **DWM***s 300 to 312 inclusive*

Favourite cover ______

DOCTOR WHO
ISSUE 300
FREE CD!
DOCTOR WHO
Destroy all monsters!
DOCTOR WHO
Behind the mask

Choose from **DWM***s 300 to 312 inclusive*

Favourite special feature

1 ______
2 ______
3 ______

Choose from ... **Dear Paul** *[300, Return of McGann]* **Insufficient data** *[300, gaps in DW knowledge]* **The adventure game** *[300 on, DW story structure]* **Series and cereals** *[301, spoof DW spin-offs]* **On the other hand** *[302, unmade Hand of Fear]* **Is Benton a murderer?** *[303, DW mysteries]* **Seen in a new light** *[304, DW DVDs]* **Everything I ever needed to know about life ...** *[304/7, morals of DW stories]* **Tales from the fiction factory** *[305 on, Virgin New Adventures]* **The (New) Adventure game** *[305, how to write an NA]* **Michael Troughton's Memories** *[306 on]* **Life, the universe and Douglas Adams** *[306, tribute]* **The rise and fall of the Dalek Empire** *[307, Dalek history]* **Where have all the monsters gone?** *[308/9, updating DW monsters]* **Maim that tune!** *[309. DW pop records]* **Swap Shop** *[310, fantasy DW]* **The galaxy's most wanted** *[311, what makes the Master tick?]* **More than a Moriarty** *[311, Roger Delgado tribute]* **50 essential questions** *[312]*

Favourite interview

______

Choose from ... **Ken Dodd, Sara Griffiths, Virginia Wetherell** *[301]* **Sheila Hancock, Michael Sheard** *[302]* **Pip and Jane Baker** *[303/4]* **Sylvester McCoy** *[303]* **Prentis Hancock** *[303]* **Eleanor Bron** *[304]* **India Fisher** *[304]* **Marc Platt** *[305/6]* **Scott Fredericks** *[307]* **Deborah Watling/Clive Merrison** *[308]* **Rula Lenska, Clive Swift, Jasmine Breaks** *[309]* **Kevin Stoney** *[310]* **Geoffrey Beevers** *[311]*

Favourite regular feature

1 ______
2 ______
3 ______

Choose from ... Coming Up ..., The **DWM** *Archive, The Time Team, Comic strip, The* **DWM** *Review, Gallifrey Guardian, Timelines, It's the end, but ...*

If you want to make any additional comments, feel free to attach a separate sheet – but please keep it brief! Results will be published in **DWM** in the summer

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CUT OUT OR PHOTOCOPY

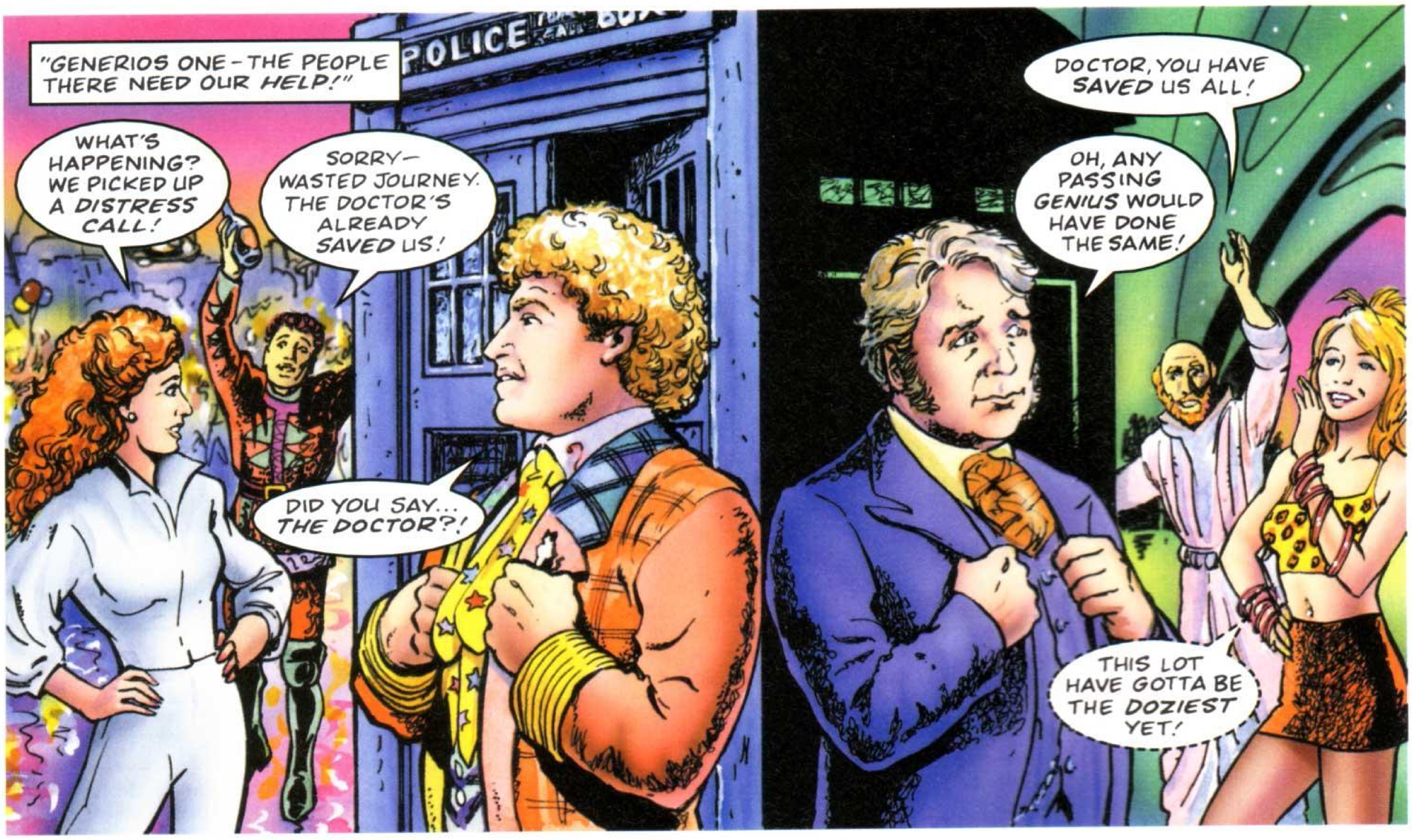
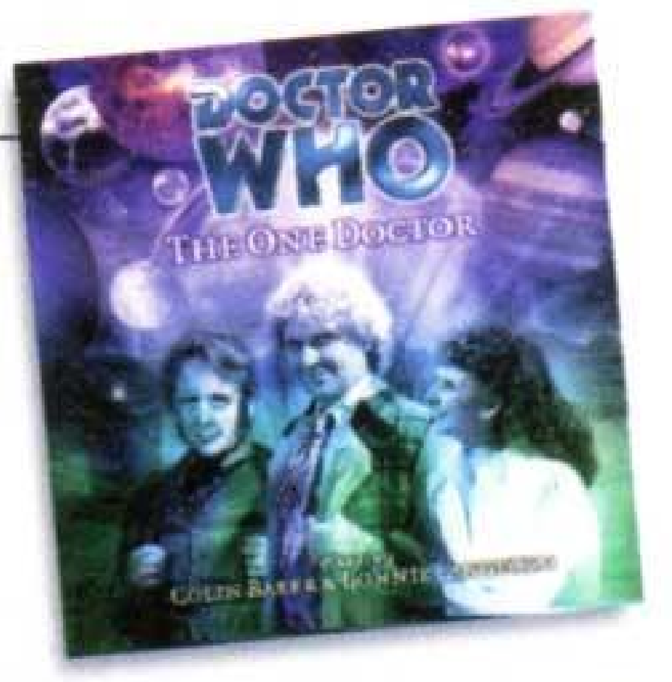

"GENERIOS ONE – THE PEOPLE THERE NEED OUR *HELP!*"
POLICE BOX
WHAT'S HAPPENING? WE PICKED UP A *DISTRESS CALL!*
SORRY— WASTED JOURNEY. THE DOCTOR'S ALREADY *SAVED* US!
DID YOU SAY... *THE DOCTOR?!*
DOCTOR, YOU HAVE *SAVED* US ALL!
OH, ANY PASSING *GENIUS* WOULD HAVE DONE THE SAME!
THIS LOT HAVE GOTTA BE THE *DOZIEST* YET!

ILLUSTRATION BY LEE SULLIVAN

The One Doctor

an audio drama by **Gareth Roberts and Clayton Hickman**



Released on 10 December
Featuring The Sixth Doctor and Melanie Bush
Enemies The sinister Cylinder, some furniture-obsessed robots ... and the occupants of the STARDIS
Setting Four planets of the Generios system – "a mighty trade empire" – in the far future
You'll like this if you like *The Hitch-hiker's Guide to the Galaxy*, the quest aspect of *The Keys of Marinus*, *Rentaghost*, *The Weakest Link*, *Changing Rooms*, Christmas specials with celebrity cameos
Listen out for The STARDIS dematerialising ...

The Doctor Colin Baker
Melanie Bush Bonnie Langford
Banto Zame Christopher Biggins
Sally-Anne Stubbins Clare Buckfield
The Cylinder Matt Lucas
Assembler One Adam Buxton
Councillor Potikol Stephen Fewell
Mentos Nicholas Pegg
The Questioner Jane Goddard
Guard Mark Wright

Music Alistair Lock
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

When the TARDIS answers a distress call, the Doctor and Mel find themselves redirected to Generios One – a world under threat from the dreaded Skelloids. Together, they must struggle to ... well, to find something useful to do, because the citizens are already rejoicing in their freedom. So which mysterious stranger has saved them from invasion? How can they be doing the conga in celebration of the Doctor, if he's never visited Generios before? And who *are* the Skelloids, anyway?

With Generios being, as the Doctor observes, "at the vulgar end of time", the heroic Time Lord finds he's become a legend – and ripe for exploitation by impostors like Banto Zame and his girlfriend Sally-Anne. So what would happen if Generios faced another threat, and neither 'Doctor' could avoid getting involved? And how do a giant jelly, a long-running quiz show and some tricky DIY fit into the picture?

Who has beaten the Doctor to it and saved the day?

For those unsure at the prospect of arguably the series' most overtly comic drama ever, here are some reassuring words from Sixth Doctor Colin Baker, hotfoot from the studio: "I liked this story because it was a little braver than some *Doctor Who* stories: the humour goes further than might be expected – yet is entirely credible within the context of the people involved. It's the Doctor dealing with an imposter who's going round pretending to be him. Instantly, there's the opportunity for mirth."

Especially because the Sixth Doctor might be more disposed than most to take offence at this? "Exactly! So the imposter has a go back at the Doctor for his verbosity, pomposity and size." And since his verbal encounters are with Christopher Biggins as the scheming Banto Zame ... "Yes, there was rather a lot of pot calling the kettle black," laughs Baker.

It turns out that the desire to involve Christopher Biggins was the starting-point for the co-writers – Gareth Roberts (now a successful TV drama writer, formerly a poll-topping *Doctor Who* novelist) and **DWM**'s very own Clayton Hickman. Roberts picks up the story: "We knew we wanted Biggins, because we thought he wasn't in enough things generally. And every time he comes on television he cheers me up. It's lovely seeing the cast today: I wish these people were on television more. I'd much rather see Biggins and Bonnie presenting *Newsnight* to be honest."

How had they come to pen *The One Doctor* together? "We wrote a short story together for *Short Trips and Side-Steps* called *The Not-so-Sinister Sponge*," recalls Hickman. "Then we mooted the idea of working together for Big Finish," continues Roberts, "because having worked on soaps, I find it difficult to write on my own now. It's more productive with two – you can tell straight away whether things are crap or not. Unless, of course, you're both mad ..."

Their first submitted outline was called *Crossroads in Time*, "which [Big Finish co-producer] Gary Russell sort-of half-liked," says Hickman. Roberts remembers: "It was about a race of aliens so obsessed with a *Crossroads*-style soap that they'd kidnapped the cast and carried it on for millennia inside a black hole." "We used the staple soap cliffhangers," smiles Hickman, "pregnancy, marriage, that sort of thing – which was just too much for Big Finish." "Bits of it,"

in December

admits Roberts, "turned up in my *Randall & Hopkirk* episode *Whatever Possessed You* [co-written with Charlie Higson], like the hotel being called 'Traveller's Halt'."

"Something from *Crossroads in Time* that carried over into *The One Doctor*," says Hickman, "was that we wanted people with real emotions and foibles to come into *Doctor Who*, putting the entirely non-naturalistic Doctor and Mel up against characters who – gasp! – actually fancied them!"

Roberts continues: "So I phoned Clay up and said, 'OK: Biggins lands on a planet, pretends to be Doctor Who, and tries to get loads of money.'" Hickman adds "I said we should call it 'The One Doctor', and Gareth laughed, so it stayed ... Then part of it was based on me waiting for a new washing machine to be delivered. You know: if you go out, then they're bound to arrive!"

Roberts explains that, "I thought we should do something picaresque where they go to lots of places. I recently read the annotated *Alice in Wonderland*, and she just wanders around, meeting different creatures that tell her things. To us it might seem like nonsense but at the time it seemed satirical or topical. In a way that's what this is: they're aliens, but they're waiting for deliveries, or going on *The Weakest Link* ..."

The duo pitched both stories for Colin's Doctor, plus Bonnie Langford as Mel. Roberts explains why: "I've always liked the character of Mel – she's exactly the kind of person you'd want as your assistant if you were the Doctor: level-headed, sensible, full of energy ... and with a really clear sense of good and evil."

"When Gary got the script," recalls Hickman, "he was surprised at how few overt jokes there were – but the cast here are making it ten times funnier than we wrote it."

Hickman finishes by pointing out: "We need to credit Mark Gatiss for helping us with the cast. He was meant to be in this, but filming dates clashed, and so he persuaded Matt Lucas to join in instead ..."

Lucas, best known as *Shooting Stars*' George Dawes, confirmed the story: "I was approached about appearing in Mark's Paul McGann story [*Invaders From Mars*] and wasn't available, but I was hoping the call would come again. David Walliams, who I write with [and who also appeared in Gatiss' *Phantasmagoria*], is a big fan – as is the producer of our Radio 4 show *Little Britain*, which Tom Baker narrates. So I feel like an honorary *Doctor Who* fan somehow!"

Who's Doctor Who? Bonnie, Baker Buckfield and Biggins in studio

Inhabitants of "the vulgar end of time" (from left): Matt Lucas, Nicholas Pegg, Adam Buxton, Mark Wright and Stephen Fewell

Sally-Anne (Clare Buckfield) backs up the Doctor (Colin Baker)

What, then, is Lucas doing in this story? "It's quite hard to explain ... I'm a jelly that can't move very fast, and I'm a cylinder! It's a really funny script: it doesn't take anything away from the legacy of *Doctor Who*, but it's fun ... everyone here is in on the joke, I think."

Another cult comedy figure who appears, albeit somewhat distorted, in *The One Doctor* is Adam Buxton – one half of the duo behind *The Adam and Joe Show*. Did Buxton have any preconceptions about appearing in *Doctor Who*? "Not really ... I watched avidly when I was young and it gave me nightmares. My attention waned in the 1980s, but I was very into it and its themes do seem 'universal'. It was very flattering to be asked as I'm not really known for acting away from *The Adam and Joe Show*," he says modestly.

As for the Doctor – the *real* Doctor – Colin Baker says: "It was lovely to work with Bonnie again, which we haven't done since 1986, and there's the lovely Clare Buckfield in this as the bogus companion – quite a tarty piece ... There's kissing in it, folks," he warns, "kissing in a *Doctor Who* audio!" That aside, Colin admits it's "without question" the funniest *Doctor Who* story he's done, "and the good thing is that it's *intentionally* funny. There are some wonderful little conceits that even Douglas Adams would have been proud of."

So what of Christopher Biggins? Was appearing in *Doctor Who* fulfilling any long-held ambitions? "Yes, actually, because I was always a fan," he says. "Deep down, I secretly always wanted to play Doctor Who. In my youth I was always mimicking him with long scarves and greatcoats. The TV producer once approached me about playing a villain, but I couldn't do it, which was a great shame. I'd have loved to be dressed up with one eye in the middle of my head ..."

Yet here he is, playing an imposter version of the Doctor. "I have to say, the script is hysterically funny. It's good to get the opportunity to do such a good script." Not perhaps what Biggins was expecting when first approached about doing a role? "No, not at all. I had thought it would be rather boring. But now I can't wait to listen to it, quite frankly." And so say all of us.

MARK WYMAN

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

DECEMBER

Monday 17

Novel Professor Bernice Summerfield and the Glass Prison by Jacqueline Rayner *Big Finish*

Saturday 22

TV Doctor Who: The Trial of a Time Lord Parts Nine to Fourteen by Pip & Jane Baker and Robert Holmes [Sixth Doctor & Mel] *UK Gold*

Sunday 23

TV Doctor Who: Time and the Rani by Pip & Jane Baker [Seventh Doctor & Mel] *UK Gold*

Saturday 29

TV Doctor Who: Paradise Towers by Stephen Wyatt [Seventh Doctor & Mel] *UK Gold*

Sunday 30

TV Doctor Who: Delta and the Bannermen by Malcolm Kohll [Seventh Doctor & Mel] *UK Gold*

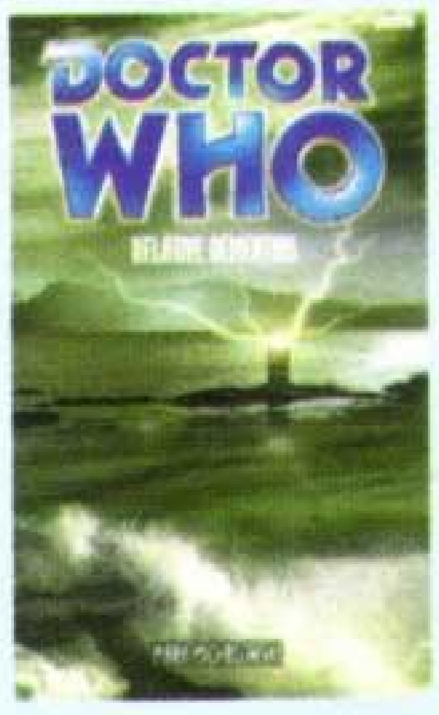
JANUARY 2002

Saturday 5

TV Doctor Who: Dragonfire by Ian Briggs [Seventh Doctor, Mel & Ace] *UK Gold*

Sunday 6

TV Doctor Who: Remembrance of the Daleks by Ben Aaronovitch [Seventh Doctor & Ace] *UK Gold*

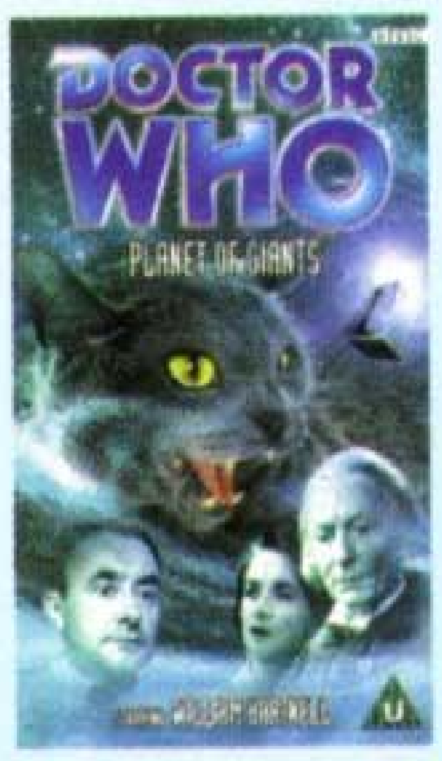


Monday 7

Novel Doctor Who: Mad Dogs and Englishmen by Paul Magrs [Eighth Doctor, Fitz & Anji] *BBC Books*

Novel Doctor Who: Relative Dementias by Mark Michalowski [Seventh Doctor & Ace] *BBC Books*

Video Doctor Who: Planet of Giants by Louis Marks [First Doctor, Susan, Ian & Barbara] *BBC Video*



Thursday 10

DWM 313 on sale

Saturday 12

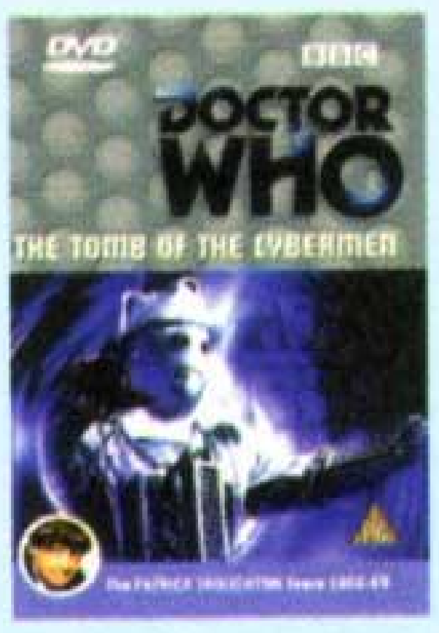
TV Doctor Who: The Happiness Patrol by Graeme Curry [Seventh Doctor & Ace] *UK Gold*

Sunday 13

TV Doctor Who: Silver Nemesis by Kevin Clarke [Seventh Doctor & Ace] *UK Gold*

Monday 14

DVD Doctor Who: The Tomb of the Cybermen by Gerry Davis and Kit Pedler [Second Doctor, Jamie & Victoria] *BBC Video*



Saturday 19

TV Doctor Who: The Greatest Show in the Galaxy by Stephen Wyatt [Seventh Doctor & Ace] *UK Gold*

Sunday 20

TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh Doctor & Ace] *UK Gold*

Monday 21

Audio drama Dalek Empire 4: Project Infinity by Nicholas Briggs *Big Finish £9.99*

Thursday 24

DWM The Complete Fifth Doctor 68-page collectors' special on sale

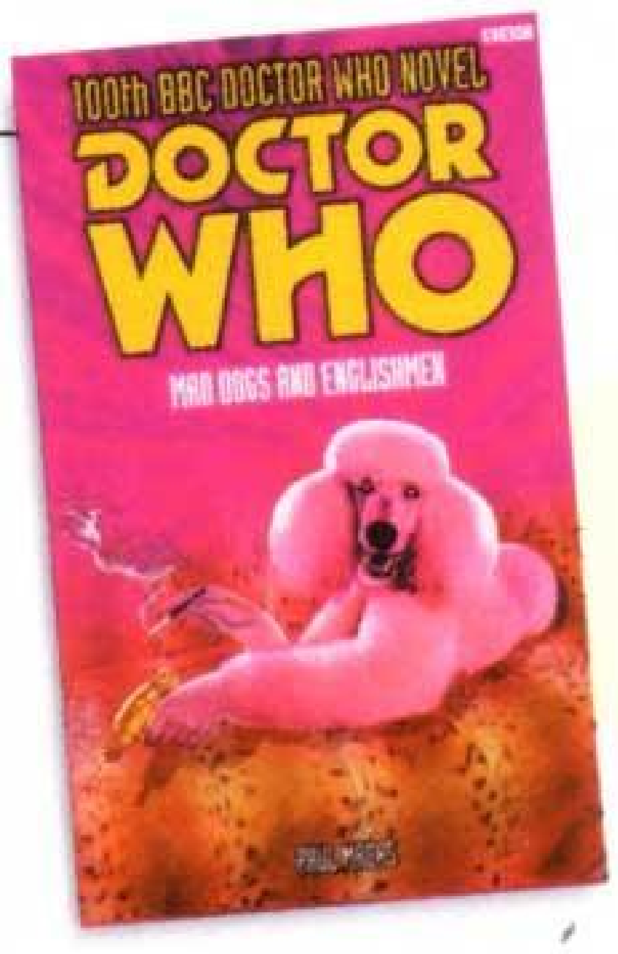
Monday 28

Audio drama Doctor Who: Invaders From Mars by Mark Gatiss [Eighth Doctor & Charley] *Big Finish*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

Mad Dogs and Englishmen

a novel by **Paul Magrs**



Published 7 January
Featuring The Eighth Doctor, Fitz and Anji
Enemies Some poodles (honest!)
Setting Cambridge, England, among other places
You'll like this if you like ... Late 1970s *Doctor Who* Annuals, Paul Magrs' previous work
Watch out for A tragic-comic accidental death ...

The True History of Planets – the biggest, longest, most audaciously ambitious piece of fiction writing ever undertaken, is an enduring testament to the vision and dedication of its author, Reginald Tyler. But the Doctor is confused – at a Tyler conference, and contradicting all his own recollections, the scholars seem to think that it's about big dogs. With hands. Which would be silly, obviously. The Doctor would enjoy the cut and thrust of the ensuing debate – only it seems that he's just killed one of the experts. Oops.

Paul Magrs seems to have got this '*Doctor Who* novelist' malarkey the wrong way around. Already an established novelist when *The Scarlet Empress* hit the shelves, he's continued to write *Doctor Who* ever since. Surely you're supposed to use *Doctor Who* to get established and then 'retire'? What still attracts Magrs to the franchise, given that he doesn't *have* to be working with someone else's toys? "I still get the ideas," is his answer. "I still want to write that dialogue, try out those ideas. *Doctor Who* is one of the world's longest ongoing prose narratives with a single lead character – and the book is its natural home."

What's all this nonsense about dogs with hands?

So does Magrs treat his *Doctor Who* work differently? "No – I don't see them as any different to my other books. It should just be like writing a mainstream novel with, say, Robin Hood, Dracula, or the Loch Ness monster in – a figure from folk myth that you're interpreting somehow."

Has he found that readers of one strand of his fiction have been intrigued by the other? "Oh yes – lots of people I know have ended up reading my *Doctor Who* books, when they wouldn't have before. They're intrigued by the whole series as a result, that it's complex and overwhelmingly inventive. They have this idea it's like *Star Trek*, and that gets blissfully confounded ...

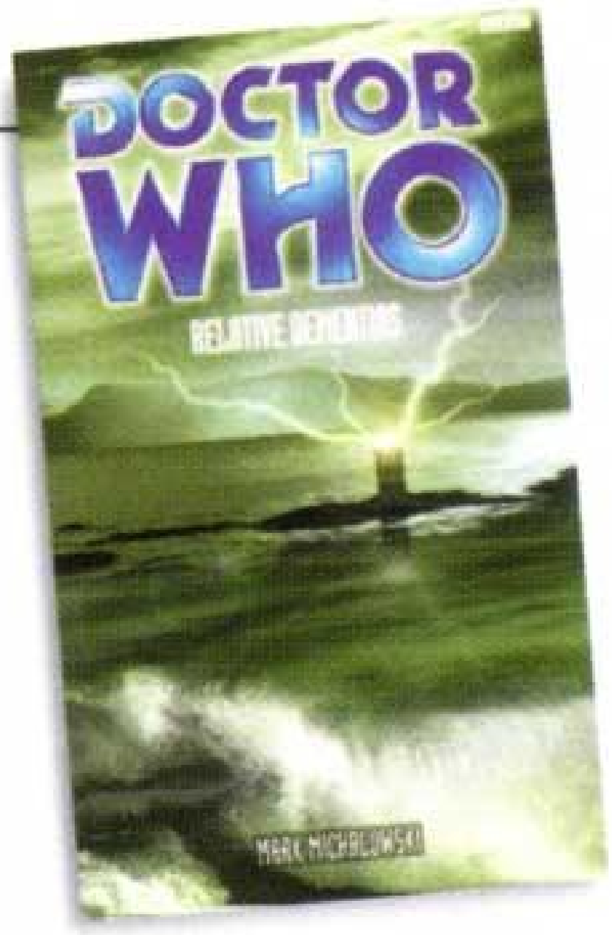
"The idea for *Mad Dogs and Englishmen* just arrived, rather secretly. It's about English surrealism – and how it connects with Americanised science fiction. It's a journey through a history of fantasy of a very English sort. And it includes all my favourite features of *Doctor Who* – escape from a space station, baddies lording it over hapless heroes, different time zones on Earth intersecting, a few mad dashes and changes, mystery and glamour, ludicrous dialogue, outrageous cameo appearances ..." The space conference early on evokes some of the Tom Baker era *Doctor Who* Annuals ... "Yes, I love the Annuals. I'd still like to write something set within that world. It does creep in from time to time – here, and in *Verdigris*. The Annuals were ahead of their time – the late 1970s ones look like *Sandman* comics!"

One feature notably absent, though, is any particular link to the book's immediate precursor, *The Adventuress of Henrietta Street*, despite there now being an ongoing story, of sorts, in the Eighth Doctor strand. "I wanted to keep away from that for a while," Magrs confesses. "I wanted *Mad Dogs* to stand alone, and being able to do so is one of the best aspects of the post-*Burning* world."

So is *Mad Dogs* unlike any *Doctor Who* story before? Not exactly – Magrs believes that "if *The Keys of Marinus* had appeared in Season 17, it might have been a bit like this. Also, if *Doctor Who* books were being published in about 1924, 1944, 1957 ..." DAVID DARLINGTON

Relative Dementias

a novel by **Mark Michalowski**



Published 7 January
Featuring The Seventh Doctor and Ace
Enemies The Tulk
Setting Graystairs, Muirbridge, Scotland, 1982
You'll like this if you like ... *Remembrance of the Daleks*, *The Curse of Fenric*, Virgin's *New Adventures*
Watch out for Ace's discovery that past and future are much the same thing, really

Feeling old, sad, lost, confused? Then come to Graystairs for a new lease of life. But whose life is it, anyway? That's what the Doctor and Ace need to know, having arrived in search of a friend in distress. And just why have the residents begun to vanish, one by one?

"It still feels a bit giddying," says Mark Michalowski when asked about the publication of this, his first novel. "I'm not sure I've totally recovered from the shock of Justin Richards' e-mail back in January last year ..." Been trying for years, have we? "Well, *Relative Dementias* was originally *Out of Mind*, one of half a dozen ideas I came up with a couple of years ago. Lots of the elements had been rattling around my head ever since I sent off for the Virgin writers' guidelines years ago and did nothing with them. The thought of trying to write a book seemed so daunting – I think my rationale was, 'If you don't submit anything, you can never be rejected!'. But then I submitted something. Stephen Cole rejected two or three somethings – quite understandably, looking back at them – before Justin saw the potential of *Relative Dementias*. He suggested changes, asked for clarifications – and bang! There it was!"

Where are the Graystairs people vanishing to?

Relative Dementias is yet another outing for the Seventh Doctor and Ace ... "The darkness of the Seventh Doctor, which the *New Adventures* developed so successfully, appeals to me – particularly for a story dealing with some heavy issues."

The 'heaviness' is intrinsic – the book depicts the impact of Alzheimer's disease on victims and their families and friends. Was Michalowski worried about this being too delicate an issue for a silly old *Doctor Who* book? "I grew up in a nursing home run by my parents, so lots of the events in the book – the more prosaic ones, at least – are drawn from real life, albeit juggled about. It poses an important question – if we can't do anything to improve the quality of life of elderly people, are we really helping them if we cure dementia and return them to a world where their bodies have shrivelled and they die lonely and friendless of hypothermia?"

Thoughtful issues indeed – but this doesn't mean the book is impenetrably bleak. "My granddad suffered from dementia, but although the family saw the tragedy in it, we also saw the black humour. I tried to strike a balance – some people might think I'm too flippant, others may think 'Oooh! This is a bit heavy for *Doctor Who*!' If I get equal numbers of each, then maybe I'll have got it right. My mother was shocked to be featured in the prologue – and puzzled that *Doctor Who* should feature something like Alzheimer's disease. Like many non-fans, she sees the programme as being about monsters in rubber suits lurching out of swamps."

The book is mainly set in Scotland, but with no resort to the kilts, bagpipes and Loch Ness Monsters of certain TV shows. "For plot reasons, it needed to be a bit out of the way. Originally, part of the story was set in Spain, but Justin thought that keeping it all in Scotland would help to maintain the cold, rather dour atmosphere."

Anything to add, Mr Michalowski? The author has a think. "If you like the Seventh Doctor and Ace and the sharp, bouncy patter that they developed on-screen; if you like 'real-world' stories with down-to-earth characters; if you like a few plot twists and turns; and if you want a hint of what may become a bit of a 'past Doctors' arc, then *Relative Dementias* could be the one for you."

DAVID DARLINGTON

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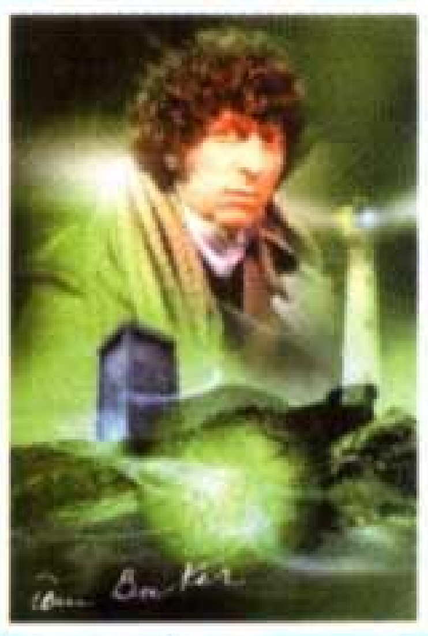

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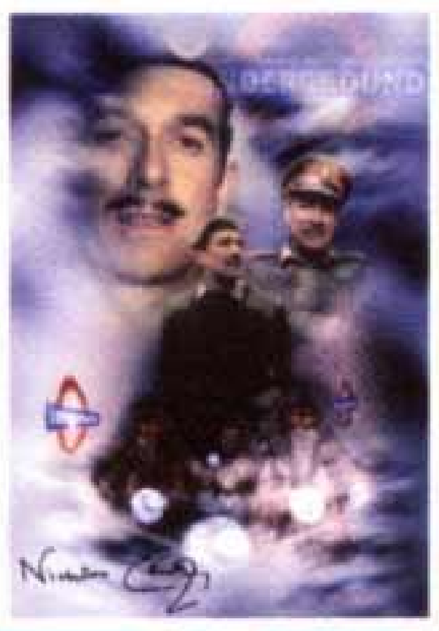

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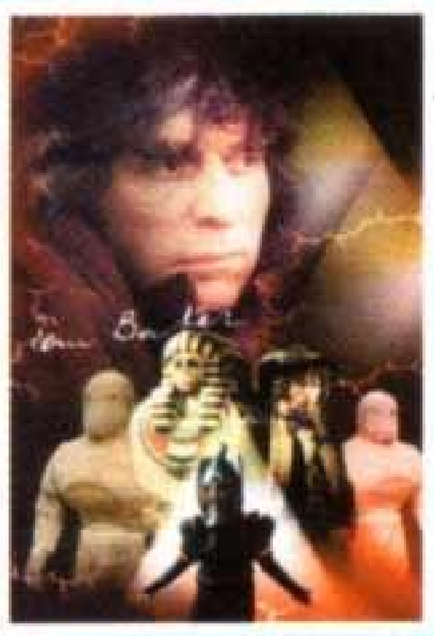

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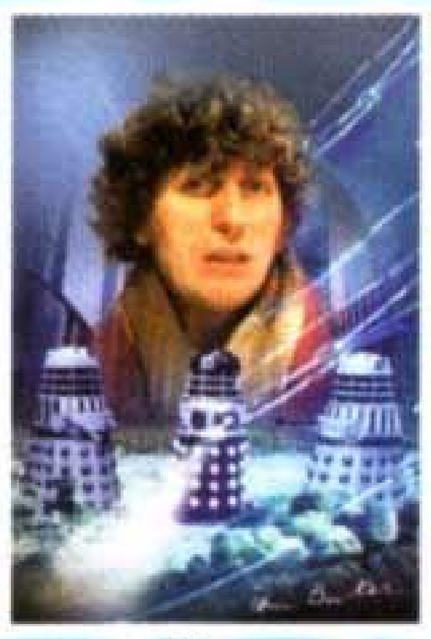

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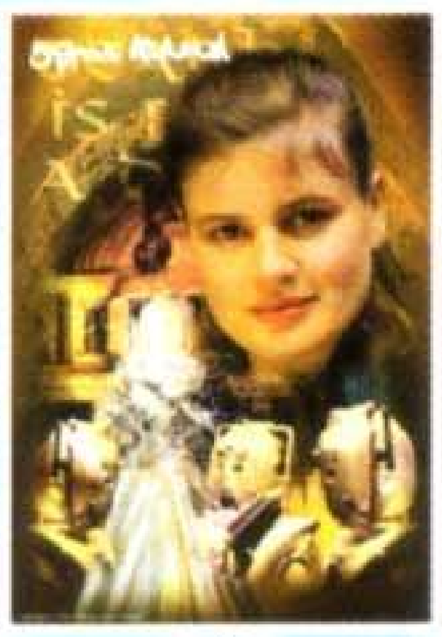

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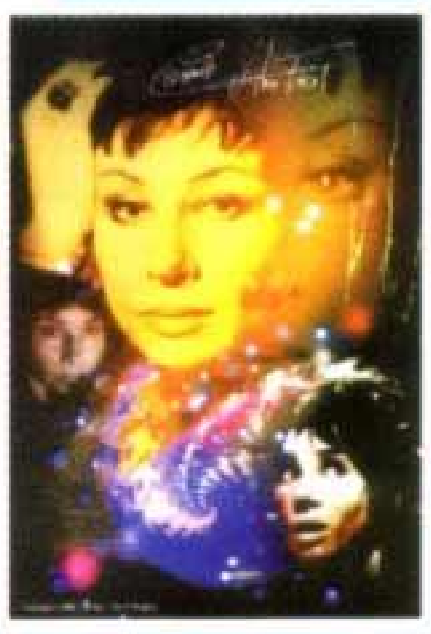

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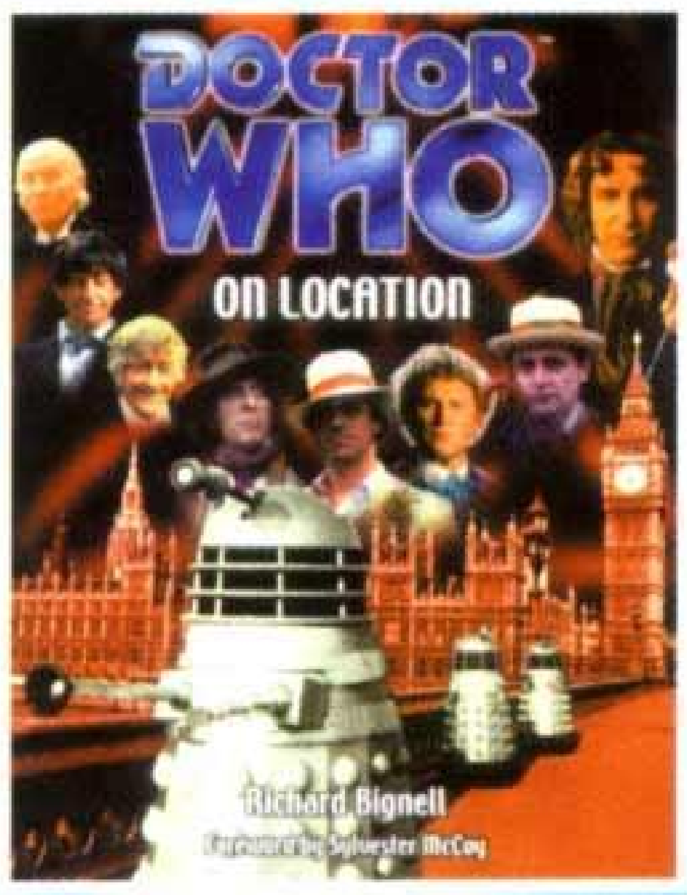
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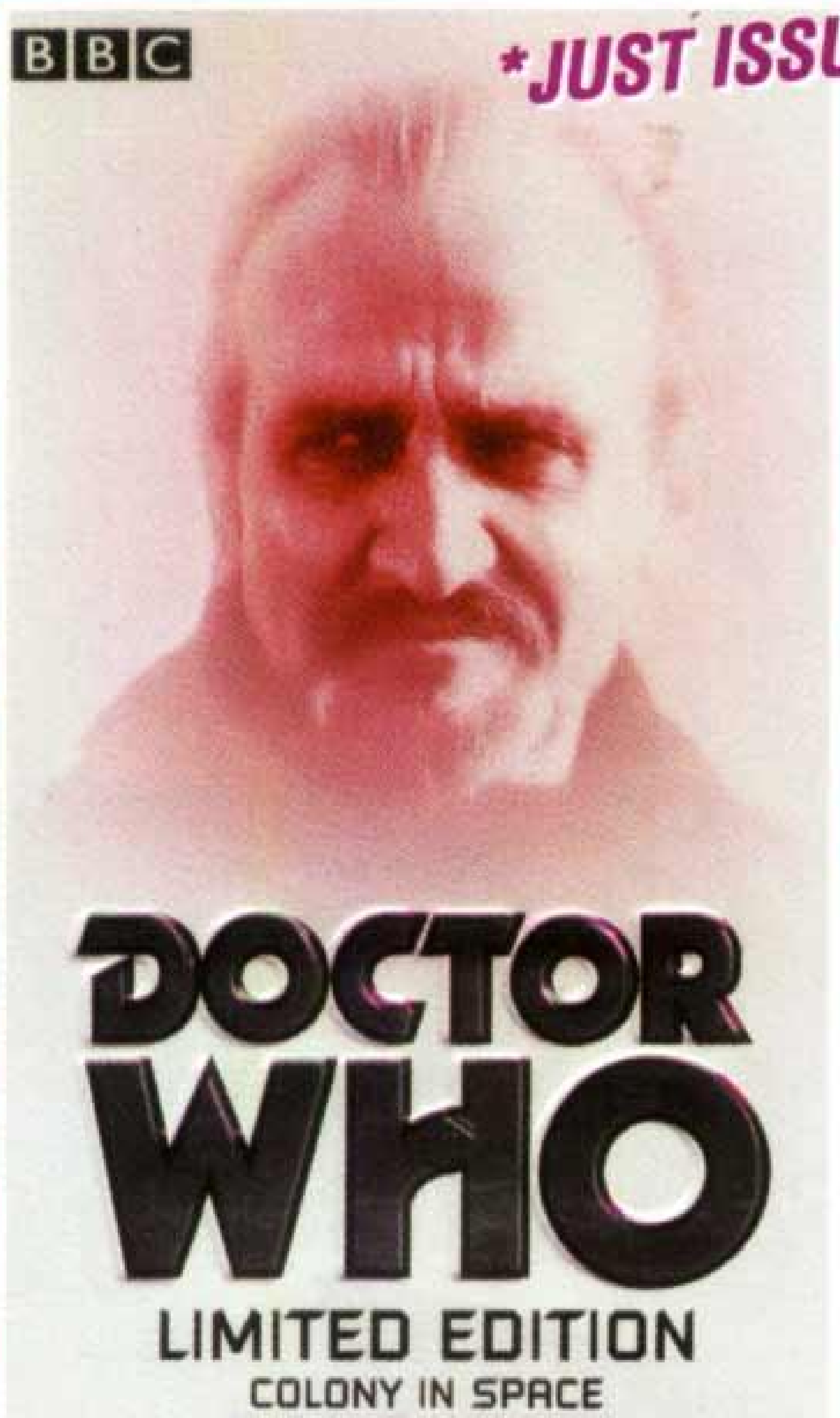
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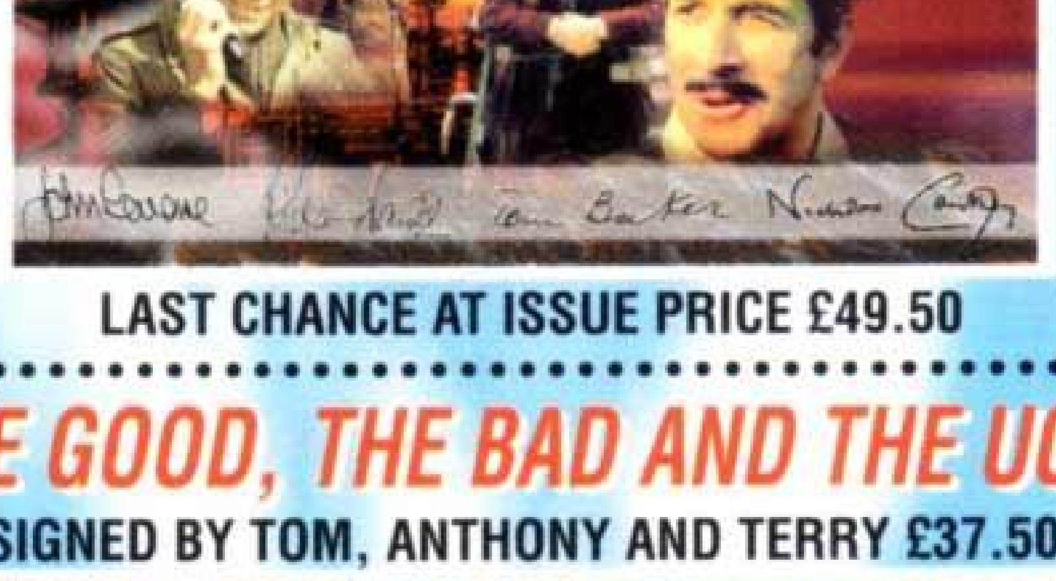
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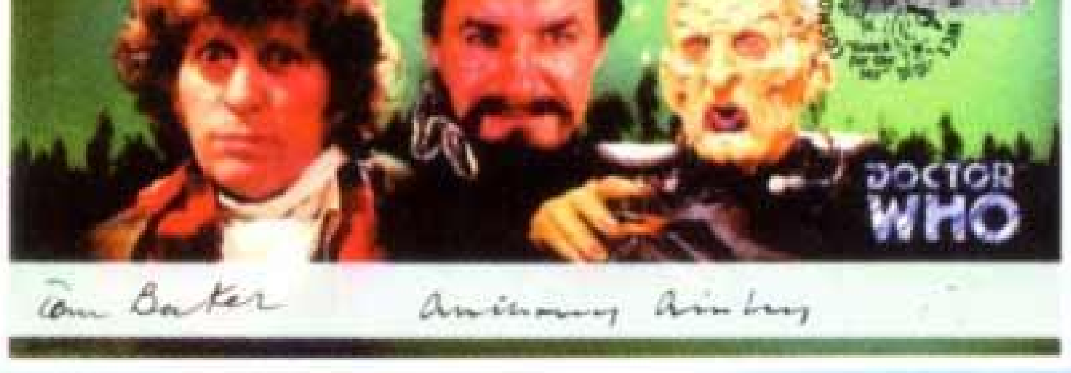
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Dear Max,
Hi there. How are things in Stockbridge? Here's another letter I guess I won't ever get the chance to send to you. I still feel a little better writing them, though. I need some connection with home more than ever now.
The Doctor and I are on Kyrol. That's a planet Earth people colonise a few centuries in the future, but we haven't really seen a lot of it...
We've spent the past week on a big high-tech submarine called the 'Argus'. It's a science ship that's been exploring Kyrol's oceans for a few years...
The Doctor's brought me here because... are you ready for this...?
I've been turned into the Creature from the Black Lagoon.
No, honestly. It's a long, nasty story which I won't go into, but I'm stuck like this. Anyway, I'm here so a friend of the Doctor's can give me the once-over...
CAN I GET OUT OF HERE NOW, ALISON? I'D LIKE TO BREATHE THE **OLD-FASHIONED WAY** FOR A WHILE...
Her name's Dr Alison Lavelle. She's a Brainiac-level marine biologist. I'm the first fish she's ever been able to have a conversation with, so she was pretty excited to meet me.
Maybe a little too excited, actually. I mean, she's a nice lady, don't get me wrong...
OKAY, I'VE GOT ENOUGH RESPIRATORY RESPONSE TIMINGS FOR THIS SESSION. LET'S TAKE FIVE...
THESE READINGS ARE **REMARKABLE**, IZZY. YOU'VE GOT THE CONSTITUTION OF A **MAKO SHARK!**
But sometimes I get the feeling she'd like to examine me with a scalpel instead of a tricorder.
GREAT. THAT'S ALWAYS BEEN MY DREAM...
THE NUTRIENT TREATMENTS ARE DEFINITELY HELPING TO EXTEND YOUR **DEHYDRATION CYCLE**. YOU'LL BE ABLE TO STAY OUT OF THE WATER FOR SEVERAL DAYS AT A TIME NOW...
No, wait, that makes her sound creepy. She really is very nice.
SO... HAVE YOU GIVEN ANY THOUGHT TO WHAT I SUGGESTED YESTERDAY?
IT'S **ALL** I'VE BEEN THINKING ABOUT, ALISON.
I WANT TO TALK IT OVER WITH THE DOCTOR FIRST, OKAY?
OF COURSE...

CHILDREN OF THE REVOLUTION part one

SCOTT GRAY – STORY LEE SULLIVAN – ART
ADRIAN SALMON – COLOURING
ROGER LANGRIDGE – LETTERING
ALAN BARNES & CLAYTON HICKMAN – EDITORS

The Doctor's hit it off with the Argus' captain, Julius Otago...
SO LET ME GET THIS STRAIGHT – 'CAUSE, Y'KNOW, I'D HATE TO MISQUOTE YOU...
YOU'RE SAYING YOU KNEW JACQUES COUSTEAU?
KNEW HIM? JULIUS, I BOUGHT HIM HIS FIRST PAIR OF FLIPPERS! I'M A TIME TRAVELLER, DIDN'T I MENTION THAT?
Julius used to be in the military, but you'd never believe it – he's totally laid-back in a Troy Tempest-meets-Lennox Lewis kind of way...
RIIIIGHT... WELL, THAT EXPLAINS THE WHOLE LORD BYRON THING YOU GOT GOING – HOPE THAT WORKS WITH THE LADIES, MAN, OTHERWISE IT'S KINDA TRAGIC...
IT'S WILD BILL HICKOCK AND I'VE HAD NO COMPLAINTS SO FAR...
ANYWAY, JACQUES AND I FIRST MET WHEN WE WERE BOTH STRANDED ON THE GREAT BARRIER REEF. THE WEATHER GREW MENACING AND I WAS FORCED TO INVENT THE SNORKEL...
NO-NO-NO! CEASE AND DESIST! DO NOT LISTEN TO CRAZY MEN, THEY TAUGHT ME THAT AT CAPTAIN SCHOOL!
YOU'RE TOO MUCH, DOC... TIME TRAVEL! HAVE YOU BEEN SMOKING THAT ORANGE PLANKTON ALISON FOUND?
NO...
TOO BAD, IT'S PRETTY GOOD...
BREEP-BREEP-BREEP
YO, THEO! SAY SOMETHING SENSIBLE. PLEASE...
I THOUGHT YOU'D WANT TO KNOW, JULIUS, WE'VE REACHED THE RIDGE...
GOTCHA. I'LL BE UP IN A SEC.
SEE YOU AT DINNER, DOC. MAYBE I'LL INTRODUCE YOU TO THE SHIP'S PSYCHIATRIST...

MORNING, PEOPLE. MY, YOU'RE ALL LOOKING BEAUTIFUL TODAY...
ANYONE TRY THE NORWEGIAN CHILLI AT BREAKFAST? FOOD FOR THE GODS!
THE GALLEY ONLY MAKES THAT STUFF FOR **YOU** TO EAT, CAPTAIN...
THAT'S TRUE, JULIUS. THE **REST** OF US USE IT TO UNCLOG THE **EXHAUST PIPES**...
COME ON UP AND TAKE A LOOK. THERE IT IS, IN ALL ITS **NATURAL GLORY**...
...**THE ASAMDA RIDGE.**
2500 KILOMETRES LONG, AND A HOTBED OF **MINEROLOGICAL GOODIES**. OR AT LEAST THAT'S WHAT KYROL CENTRAL IS **HOPING** FOR...
MAYBE **THEY** ARE – **I'M** NOT. I KNOW WE'VE GOTTA PAY OUR WAY SOMEHOW, THEO, BUT I'D HATE TO SEE ALL THIS TURNED INTO ONE BIG **PROTRANIUM MINE**...
BRING US TO A **STOP**. WE'LL IDLE HERE FOR A DAY OR TWO AND START SOME **BROAD-RANGE SCANNING**...
NO! ABSOLUTELY, POSITIVELY, EMPHATICALLY **NOT!**
ALISON, HOW CAN YOU EVEN **SUGGEST** THIS?
I BROUGHT IZZY HERE SO YOU COULD HELP HER GAIN SOME **UNDERSTANDING** OF HER NEW BODY, HELP HER **AVOID** ANY **RISKS** IT MIGHT PRESENT...
AND INSTEAD YOU'VE BEEN ENCOURAGING HER TO GO OUT **THERE**? INTO AN **ALIEN OCEAN?!**
LISTEN, BUSTER, YOU MAY OWN EVERY DEGREE IN QUANTUM CLOCK-WATCHING BUT **I'M** THE MARINE LIFE EXPERT HERE! THERE'S A **LIMIT** TO WHAT I CAN GLEAN FROM **LABORATORY TESTS**...
I NEED TO STUDY IZZY WHEN SHE'S OPERATING AT **PEAK CAPACITY**. SHE CAN'T DO THAT FLOATING IN A **TANK** OR PADDLING AROUND IN A **SWIMMING POOL!**
THIS IS **INSANE**, I WON'T HEAR OF IT!
UH, **HELLO?** THE TOPIC OF DISCUSSION IS ACTUALLY **IN** THE ROOM?
LOOK, I'VE LISTENED TO BOTH OF YOU, BUT GET THIS – IT'S **MY** DECISION.
I WANT TO TRY IT, DOCTOR.
BUT... **IZZY**, THIS COULD BE **HIGHLY DANGEROUS**...
SO IS STEPPING OUT OF THE **TARDIS**, BUT I KEEP DOING **THAT**, DON'T I?
I'VE GOT TO START MAKING SOME **CHOICES**, DOCTOR. WELL, THAT'S WHAT A SMART MEXICAN LADY TOLD ME, ANYWAY...
I CAN'T STAY IN THE SHALLOW END **FOREVER**, YOU KNOW?
The Doctor really is sweet. He eventually gave up and agreed to go along with it...

So tomorrow we're all going outside for a little dip.
Wish me luck. xxx Izzy
JUST GO SLOWLY TO START. STAY IN SIGHT OF THE ARGUS AT ALL TIMES...
OKAY, DAD. I'LL BE HOME BY TEN AND I PROMISE NOT TO SPEAK TO ANY STRANGE GUPPIES.
YOU'RE ALL WIRED UP, IZZY. WE'LL BE ABLE TO MONITOR YOUR BIO-FUNCTIONS AND STAY IN CONTACT VIA YOUR THROAT TRANSCEIVER...
BON VOYAGE...
CAN YOU HEAR ME?
CLEAR AS A WHISTLE. HOW ARE YOU FEELING?
FINE. I MEAN, REALLY GOOD. THIS IS MUCH EASIER THAN I WAS EXPECTING...
THE OCEAN...
THERE'S A RHYTHM TO IT – I CAN ALMOST FEEL IT BREATHING. IT'S LIKE THE OCEAN ISN'T MOVING AROUND ME...
...IT'S MOVING THROUGH ME!
THIS IS... THIS IS ABSOLUTELY INCREDIBLE!
FANTASTIC! ADRENALIN PRODUCTION'S SURGING, CARDIOVASCULAR SYSTEM'S FIRING UP – HER WHOLE BODY'S PURRING LIKE A FERRARI!
DOCTOR, LOOK AT THESE READINGS!
I AM LOOKING. I'M LOOKING AT A YOUNG GIRL WHO LAST MONTH COULDN'T SWIM A SINGLE STROKE BEING SHOVED INTO AN UNKNOWN ENVIRONMENT...
WILL YOU JUST RELAX? WE'VE BEEN CHARTING THIS OCEAN FOR EIGHT YEARS – THE CURRENTS ARE MILD AND THERE ARE NO LARGE OCEANIAC PREDATORS ON KYROL!
TRUST ME, DOCTOR, THERE'S NOTHING OUT THERE BIGGER THAN YOUR HAND...
THAT YOU KNOW OF. ALISON, THERE'S A BASIC RULE OF NATURE I DON'T THINK YOU'VE GRASPED...
THE ONLY SUCCESSFUL PREDATORS ARE THE ONES WHO LEARN HOW TO STAY HIDDEN.

I'M FREE! I FEEL SO FREE I COULD BURST! I'M A TORPEDO!
I CAN GO EVEN FASTER, I KNOW I CAN! WATCH ME, DOCTOR!
WATCH ME!
IZZY, WHERE ARE YOU GOING? STAY WITH THE ARGUS!
WAIT A MINUTE -- ALISON, YOU SAID IZZY'S ADRENALIN FLOW HAD INCREASED, YES?
SO?
DON'T YOU SEE? SHE'S UNPREPARED FOR THE RUSH FROM ALL THIS ACTIVITY – SHE'S GETTING HIGH ON IT!
I THOUGHT I WAS SWIMMING BUT I'M NOT! I'M FLYING!
I DON'T EVEN HAVE TO THINK – IT'S LIKE MY BODY KNOWS EXACTLY WHAT TO DO! DOES THAT MAKES SENSE?
HAH-HAH-HAH! I'M ON AUTO PILOT!
ATHLETIC LITTLE THING, ISN'T SHE? MAYBE YOU COULD CONVINCE HER TO STICK AROUND, JULIUS – SHE'D BE PRETTY USEFUL IN OUR LINE OF WORK...
I'M JUST GLAD TO SEE A SMILE ON HER FACE AT LAST...
UH... CAPTAIN? THERE'S SOMETHING SCREWY HERE...
WHAT'S UP, PHIL?
I'M PICKING UP A POWER SOURCE COMING FROM INSIDE THE ASAMDA RIDGE. IT'S LOOKING A LOT LIKE AN E-M FIELD...
ELECTROMAGNETIC RADIATION? THEO, COME AND TAKE A LOOK AT THIS...
HEY, THE READING'S JUST SPIKED!
LIKE A RESONANT PARTICLE FLUX OR...
OR A WEAPONS BATTERY CHARGING!
SHHRAAZZZZ!

CHOOM!
CHA-THRAKK!
AOOAAAHH!
STRAP IN! EVERYONE GRAB SOMETHING!
THAT WAS AN E-M SCYTHE! WE'RE BEING ATTACKED!
WE HAVE A SHIP-WIDE SYSTEMS CRASH! GYRO-STABILISERS HAVE FAILED!
MAIN ENGINES HAVE SEIZED! I REPEAT, MAIN ENGINES HAVE SEIZED! OH, GOD...
"...WE'RE SINKING!"
DOCTOR! IF THE ARGUS HITS THE SEA BED --
WE'LL BE SMASHED TO A PULP AGAINST THE HULL!
IZZY, WE'RE IN TROUBLE! KEEP AWAY FROM THE SHIP!
IZZY, COME IN!
♪ MAAAARIIINA... ♪ AQUA MAAAARIIINA... ♪
OH, IT'S SO BEAUTIFUL... A WORLD THAT NEVER STOPS MOVING! IT'S SO WEIRD BUT IT'S AMAZING TOO!
DOCTOR?
DOCTOR, DID YOU HEAR ME?
I SAID IT'S...

...AMAZING...
To be continued ...

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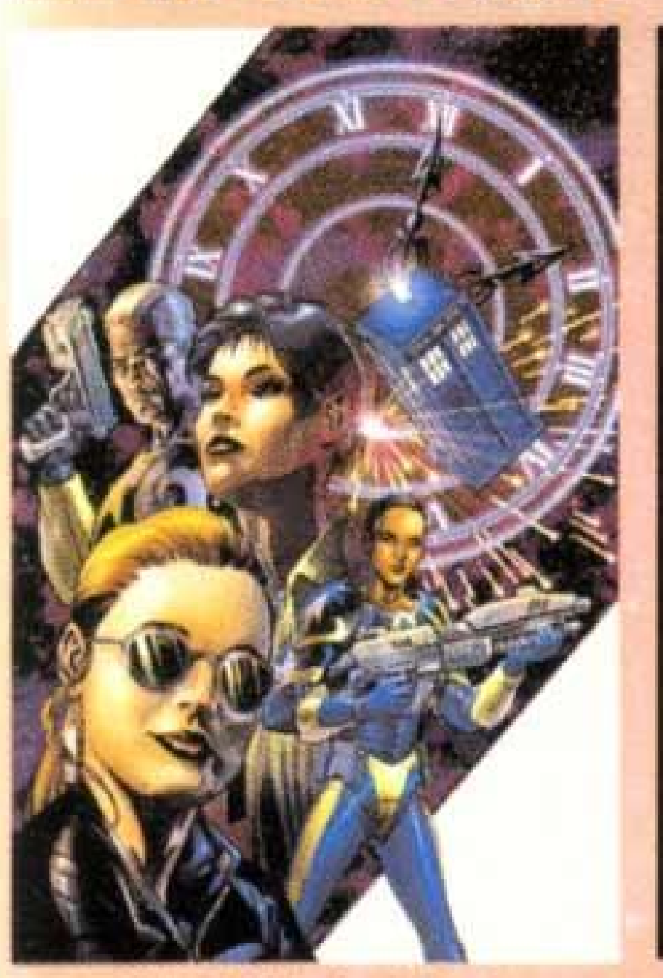

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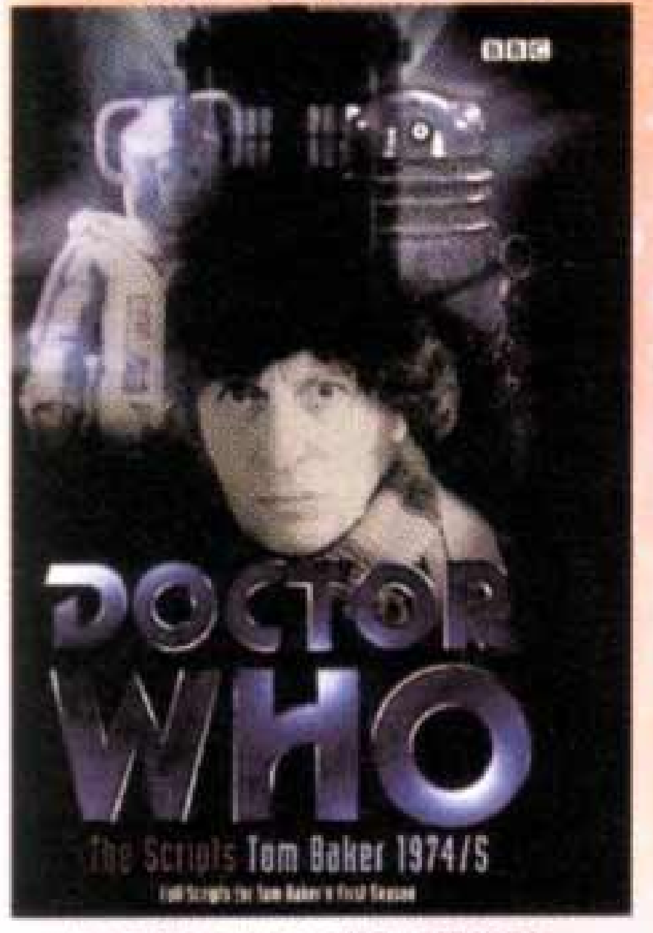

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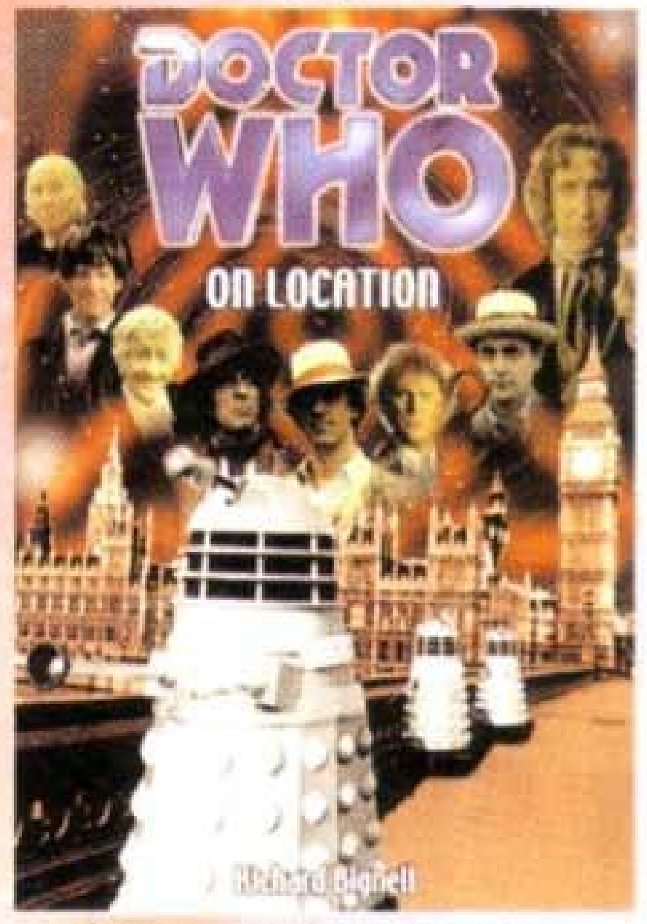

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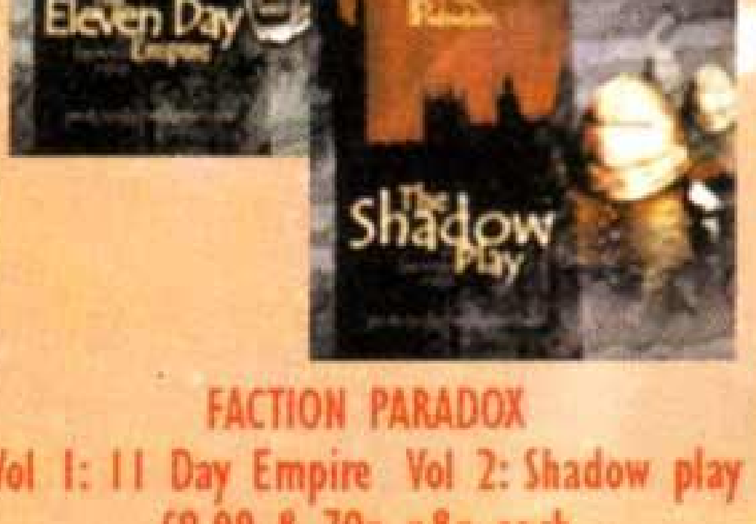

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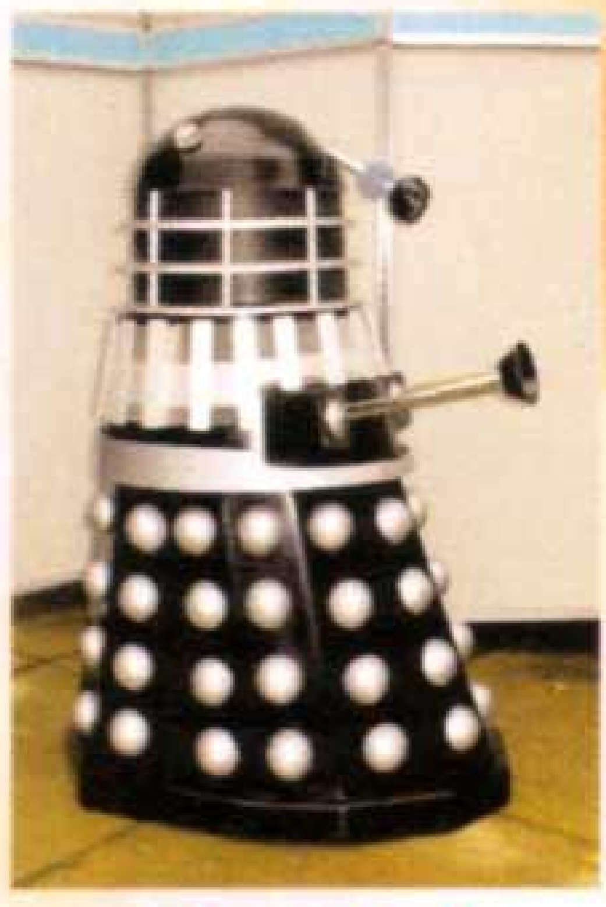

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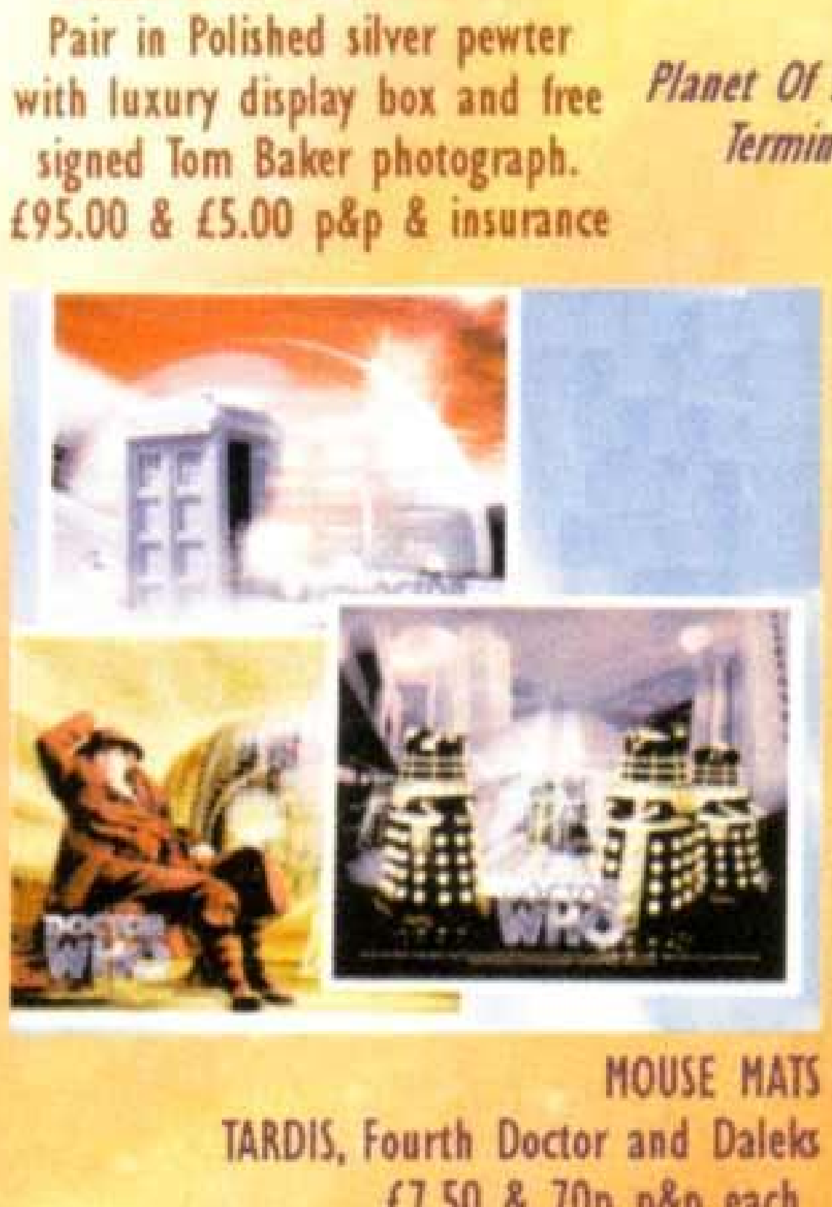

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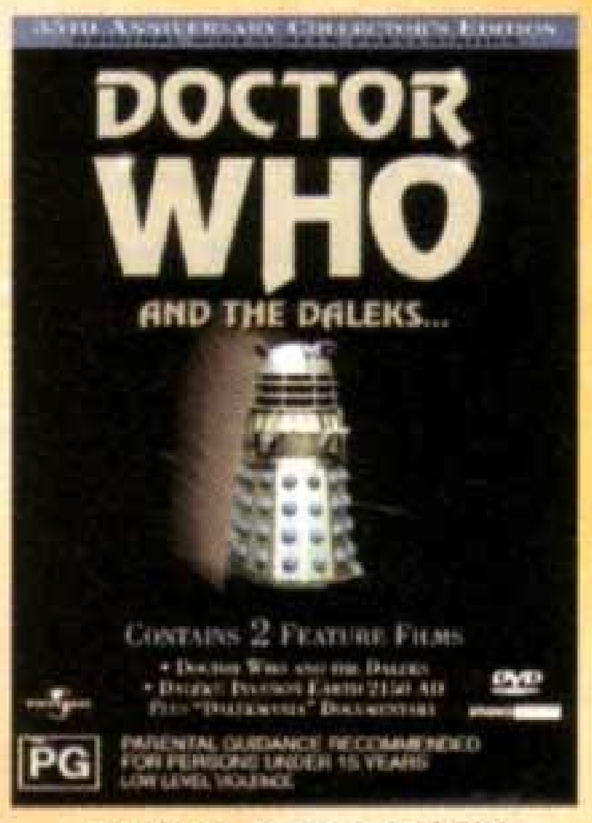

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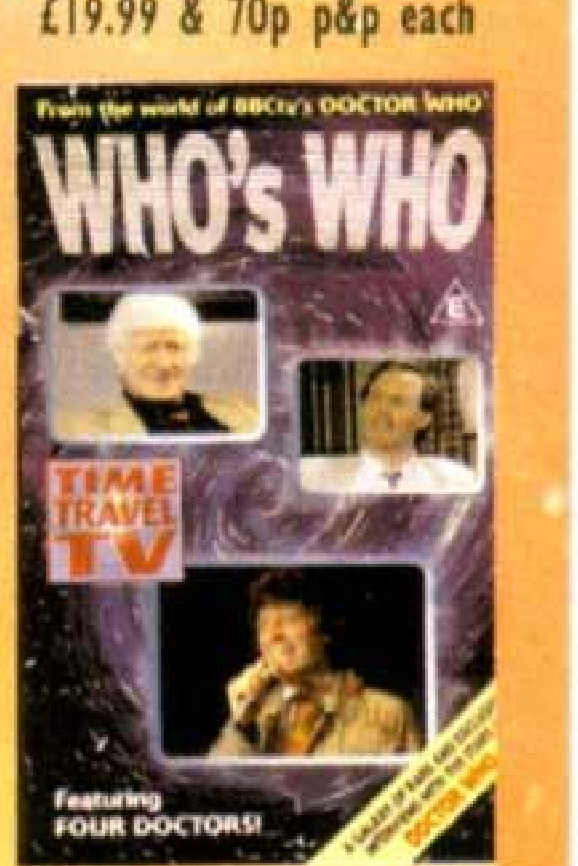

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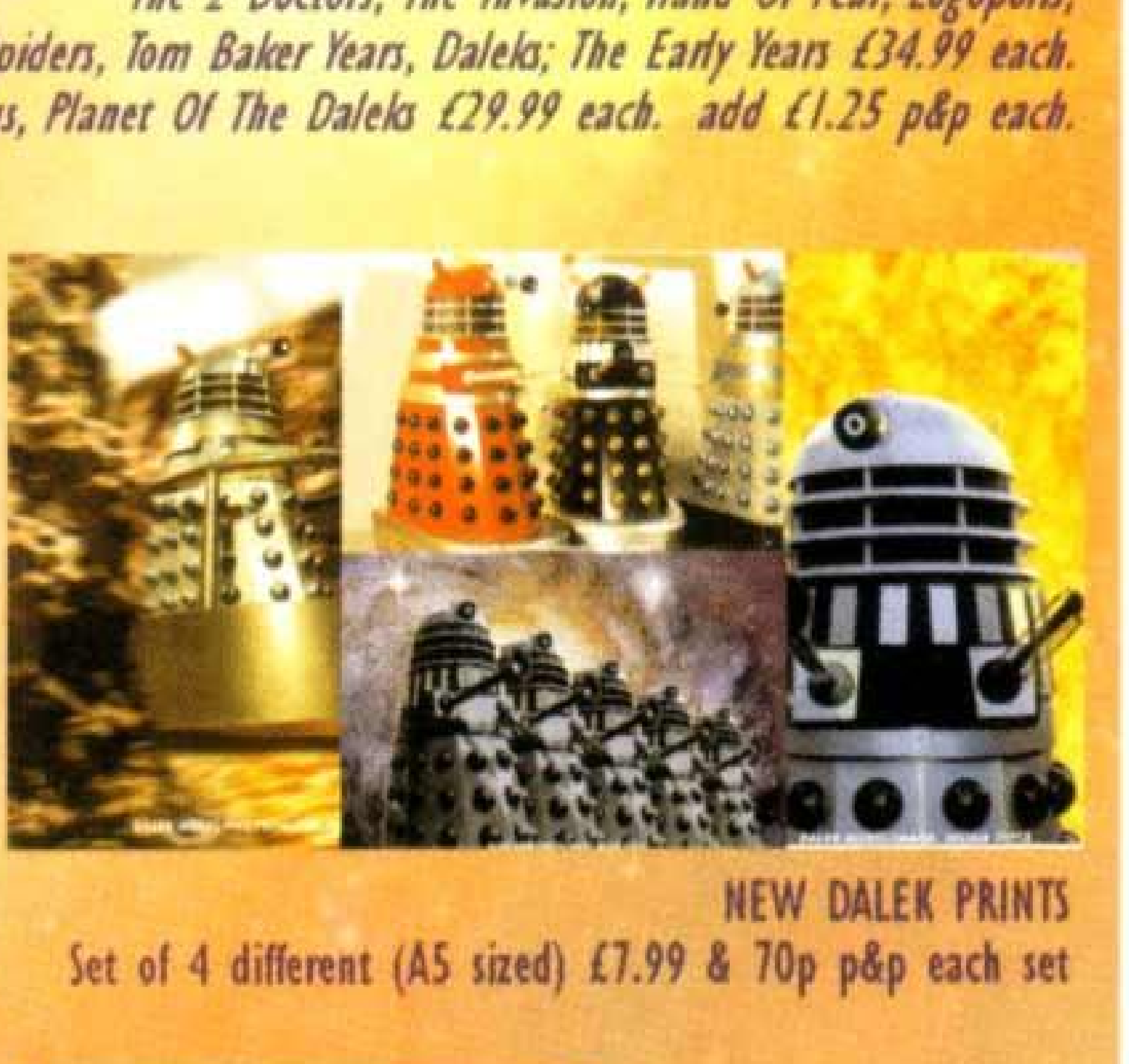

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PART ONE 1

At a methane refinery in the swamps of the third moon of Delta Magna, Director Thawn informs his crew – Fenner, Harg and Dugeen – that a gun-runner called Rohm-Dutt is apparently arming the local Swampies with weapons supplied by the 'Sons of Earth'. When Dugeen detects a ship landing nearby, Thawn and Fenner go to investigate.

The TARDIS lands in the swamps and K9 is unable to venture outside, leaving the Doctor and Romana to locate the fifth segment to the Key to Time. When the tracer seems to indicate that they are on top of the segment, Romana moves off to get another reading from nearby – and is grabbed by Swampies. The Doctor is mistaken for Rohm-Dutt by Thawn and Fenner, who take him to the refinery.

Meanwhile, Romana encounters the real Rohm-Dutt, who has arrived at the Swampies' settlement with crates of aged guns. Ranquin, the Swampies' chief, plans to attack the refinery the next day and drive the 'dryfoots' away. His aide, Skart, suggests that Romana should be sacrificed to their god, Kroll, to ensure victory.

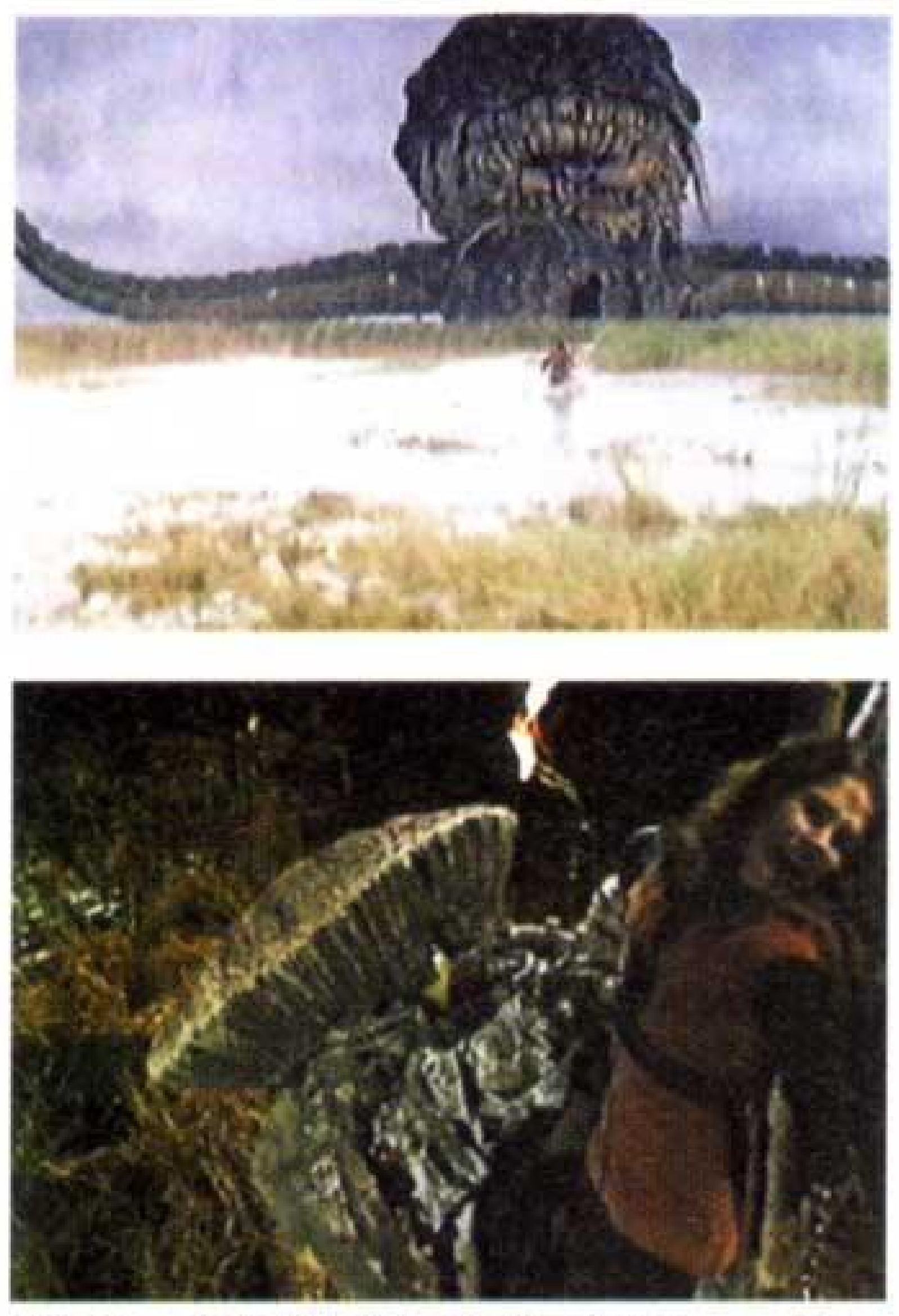
At the refinery, the crew are astounded at the Doctor's knowledge of their new refining process, but Thawn advises the Doctor that it would be hazardous for him to rescue Romana from the Swampies' settlement. An 'orbit shot', in which compressed protein extracted by the refinery is fired into Delta Magna's orbit by rocket, takes place. The Doctor learns that Thawn's company wants to site more refineries in the lakes, but the presence of the Swampies – the original natives of Delta Magna, who were given this moon as a reservation – precludes the plan. Thawn explains that the Swampies' god, Kroll, is a giant squid; he plans to attack the settlement next day in 'self defence'.

That night, Romana is bound to a stake in the middle of a stockade –and the Swampies summon Kroll. The Doctor sees the Swampie servant Mensch using a light to signal to the settlement, and takes a canoe over to the swamps. In the stockade, Romana is confronted by a shambling figure with pincered arms ...

PART TWO 2

The Doctor enters the grass stockade and knocks out the figure – revealing it as Skart in a Kroll outfit. Investigating the sacrificial well, the Doctor finds a book telling of how the Swampies were evicted from Delta Magna centuries ago, and how Kroll swallowed a holy symbol of power.

Warned of Thawn's attack, the Swampies plan an ambush using their new weapons – but Rohm-Dutt is nervous. At the refinery, the scanners detect something vast moving in the area. Thawn thinks that the Doctor has warned the Swampies about the attack, and departs in a swamp-glider with Mensch. The Swampies lie in wait, but the first gun they fire explodes; suddenly the vast, squid-like Kroll appears, one of its tentacles dragging Mensch away. Thawn escapes to the refinery, declaring that he will taken his own action against the Swampies and the enormous Kroll.



Kroll – and a Kroll impersonator ... © BBC

Splendour in the grass: the Doctor and Romana lost on Delta Magna's moon. © BBC

The Doctor realises that noise from the refinery must have woken the dormant Kroll, but he and Romana are recaptured by the Swampies; Rohm-Dutt is now a prisoner himself, since the weapons he supplied to the Swampies were useless. Ranquin announces they will all die by the 'seventh holy ritual'.

As Harg works in the refinery's pump room, a huge tentacle breaks out of a pipe. Dugeen and Fenner rush in – just in time to see Harg dragged away, screaming ...

PART THREE 3

The Doctor, Romana and Rohm-Dutt are bound with vines and secured to a wooden framework. The Swampies explain that the sun will dry out the damp vines – which will then contract, moving the framework and snapping their spines. When the Swampies withdraw, Rohm-Dutt admits that he was working for Thawn, not the Sons of Earth; Thawn wanted an excuse to discredit the Sons of Earth and wipe out the Swampies.

As Thawn's team plan ways to attack Kroll, a storm brews over the swamps – and the Swampies prepare their assault on the refinery.

Kroll

'How ingenious!'

The Doctor, Romana and Rohm-Dutt are tied to a wooden frame and bound with creepers as the Swampies' sacrifice to Kroll – but the Doctor is more worried about one of the temple windows ...

ROMANA How long does this take?
VARLIK To die? Depends on the sun.
ROHM-DUTT What has the sun got to do with it?
SKART As the creepers dry, it shortens them. It pulls the plank.
DOCTOR Ah! And snaps our spines! How ingenious. Now I know the purpose of the window.
ROMANA You'll be able to die happy, won't you?

From **The Power of Kroll** Part Three, by Robert Holmes

At the temple, the Doctor emits a high-pitched shriek, which breaks a window above them; the rain pours in, loosening the vines and allowing the trio to make their escape. The Swampies are soon on their trail across the dangerous marshland.

Thawn's team track Kroll moving towards the settlement. Suddenly, a tentacle drags Rohm-Dutt away – and the Doctor and Romana find their boat drifting towards the colossal form of Kroll ...

PART FOUR

The Doctor and Romana remain silent – and the monstrous creature submerges again, moving instead to attack the Swampies' stockade.

Thawn decides to launch the next orbit shot into the middle of the settlement, killing both the Swampies and Kroll. Dugeen protests and attempts to abort the launch, but Thawn shoots him down.

The Doctor and Romana arrive back at the refinery and overhear Thawn's plan, so the Doctor sabotages the rocket launch at the silo. Although the launch is aborted, Thawn soon finds the Doctor and Romana and takes them prisoner in the control centre.

Ranquin and his men attack the refinery, pursuing the escaped sacrifices. Kroll attacks the refinery – and the Swampies burst into the control centre, killing Thawn. With the giant creature crushing the structure, the Doctor has Fenner create as much noise as possible to distract it. Ranquin approaches his 'god' in the pump room, only to be hauled away by a vast tentacle. The Doctor ventures out onto the platform and struggles to touch Kroll with the segment tracer; the squid vanishes, and the fifth segment of the Key to Time is revealed.

The Doctor rewires the control systems to stop a potentially explosive automatic launch – and leaves Fenner to await rescue with the Swampies, who are now led by the moderate Varlik. As they return to the TARDIS, the Doctor explains to Romana that the legendary symbol of power swallowed by Kroll was the segment, hence the squid's enormous size.

The TARDIS departs the swamps.

In Production

On location, September 1978: a section of the Refinery Platform is erected in the Suffolk marshes. © BBC

One of the writers Graham Williams had worked with as script editor of the BBC police drama *Z Cars* was thriller novelist Ted Lewis, whose book *Jack's Return Home* had been filmed as *Get Carter* in 1970. By late 1977, Williams had become the producer of *Doctor Who* – and Lewis was invited to meet with *Doctor Who* script editor Anthony Read. In discussions, the pair mapped out an idea of a story with a historical setting in which a famous hero – such as Robin Hood – would be shown to be evil rather than good. On Thursday 5 January 1978, Lewis was commissioned to provide a four-part storyline, *The Doppelgangers*, which would form part of the Doctor's season-long search for the Key to Time.

Lewis overshot his target delivery date of Wednesday 18 January, submitting his outline eight days late. Nonetheless, Read and Williams were happy to develop Lewis' story as the fourth serial of the new season, entering production in July – and on Friday 24 February, Lewis was commissioned to write four scripts under the title *Shield of Zarak*, to be delivered by Monday 10 April. What the production team did not realise was that Lewis' personal life was in turmoil; he had split from his wife and was drinking heavily. Worryingly, Lewis' first two scripts were not delivered until Friday 28 April, and it soon became clear that revisions would be needed – but when an inebriated Lewis submitted Part Three to the production office in person on Friday 12 May, Read and Williams decided that Lewis was in no state to complete his scripts.

SCRIPTING Kroll

Watching the scanner in the script for Part Two, Fenner speculates that the titanic Kroll feeds through its tentacles – an idea emphasised in the stage directions for the end of the episode: "[Harg's] body is lost in pulsing grey coils ... Even as [Fenner and Dugeen] watch, the coils seem to digest Harg and draw back into the pipe." In Part Three, Dugeen tells Thawn that "One of the creature's feeding tentacles must have been right inside the main pipeline!"

Writer Robert Holmes' intention was that the full Kroll monster should be kept hidden as long as possible, and would not appear until the end of Part Three, noting: "the huge bulk of Kroll emerges, higher and higher, until it is towering over everything. For the first time, we see the whole immensity of the monster." The final script described Kroll as "A bulbous leathery mass", "A blodgy shape that looks to be the size of a cathedral" and "a mountain of grey jelly". When Ranquin perishes, his "prayer ends in a squawk as a sticky end coils over him". In the climax of Part Four, the Doctor approaches Kroll to see its "toad-like underbelly pulsating".

Although not formally abandoned until January 1979, Lewis' story was put aside in mid-May 1978.

With Michael Hayes, the director on the serial, due to start work on Monday 5 June, a replacement script was urgently required. Read approached Robert Holmes, his precursor as script editor, who had already written the first Key to Time serial, *The Galactic Conman* (latterly *The Ribos Operation*) over the New Year period and was just completing *Killer*, his first script for *Blake's 7*. At the same time, David Fisher, an old associate of Read's from *The Troubleshooters*, was also asked for another story – his first being *The Stones of Time* (latterly *The Stones of Blood*). Fisher's new story, *The Androids of Zenda*, was intended for the fifth slot, and was due for delivery on Wednesday 21 June.

Ranquin meets his maker – and learns to never give a sucker an even break? © BBC

On Friday 26 May, Williams commissioned Holmes to deliver four scripts entitled *Moon of Death* by Monday 5 June, in time for Hayes' pre-production on serial 5D. Holmes' main requirement was to include the biggest monster ever seen in *Doctor Who*. Coupled with the restrictive 'Key to Time' quest format and the fact that Read was not looking for a humorous story, Holmes had misgivings from the start. He duly developed his scripts, now titled *The Horror of the Swamp* – but it would be his least favourite of all his *Doctor Whos*. The story was based on the treatment of North American natives by European colonists, and how indigenous peoples were forced out of their lands into reservations while their homegrounds were exploited for their natural resources. Sequences in which the Swampies offer the Doctor's companion, Romana, as a sacrifice to Kroll strongly echoed the start of the 1930 RKO film *King Kong*.

Parts One and Two were delivered on Wednesday 7 June. In early drafts, the satellite on which the serial was set was that of Ganymede [sic], rather than Delta Magna. Of the refinery crew, Dugeen was "the electronic wizard"; when Thawn prepares to head out into the swamps with Fenner, Dugeen says, "Count me out" – causing Thawn to retort, "I never counted you in, Dugeen."

Swamp thing: Kroll comes up for air ... and the Fifth Segment is retrieved. © BBC

Because of the swamp setting, Holmes opted to write out K9, the Doctor's robot dog, by marooning him in the TARDIS. When the Doctor jumps onto the firm grass of the swamps on arrival, Romana asks him: "Something bite you?" After his deduction about their whereabouts, she remarks, "Your demonstrations of *al fresco* science are highly diverting, but ..." – whereupon the Doctor adds, "The trouble with pomposity is it takes too long." The swamp-skimmer used by the refinery crew was described as "an inflatable hovercraft", and Fenner and Thawn were armed with "triple-barrelled hunting rifles". Gun-runner Rohm-Dutt was "a burly man, running to fat. His wide-brimmed hat is fringed with animal fangs, dangling on strings to deter insects." When Fenner confronts the Doctor and threatens to shoot him, he observes: "Gun-running's an offence. Nobody'll miss you ...' Forced back to the refinery at gunpoint, the Doctor was to observe: "I would be churlish to refuse such a pressing invitation." The Doctor's question "Will there be strawberry jam for tea?" was a quotation from the short story *The Lumber Room*, written by Saki.

Originally, the scene in which Rohm-Dutt interrogates Romana was set in a hut at the Swampies' stockade, where Romana is tied to a centre-post: "Two Swampies set down Rohm-Dutt's safari kit. He comes in ... fanning himself with his hat. The Swampies leave when he gestures to them. He examines his legs carefully." This led to discussion about the drill fly, which lays its eggs in people's legs; as he speaks, he "takes tweezers and a phial of fluid from his kit and works on a puncture in his ankle". Continuing his questioning, Rohm-Dutt comments "I'm good at digging things out. Would you look at that!" whereupon he "inspects the point of the tweezers ..." At the end of the scene: "Rohm-Dutt flicks some of the fluid from the phial in [Romana's] face. Surgical spirit or iodine perhaps, by her reaction as it sears into her eyes."

Holmes' script described the "silver domes and huts of the refinery glinting in the planetlight. The buildings of the complex stand above the lake on pylons." When the Doctor is brought into the pump room by Fenner and Thawn, he asks who Rohm-Dutt is, only to be told that if he is an Enforcer – a Government secret agent – he will already know. When the Doctor says that he isn't an Enforcer, Fenner retorts "Enforcers are never allowed to admit it, anyway" – which, as the Doctor says, completes the circle of the conversation. Discussing how the Doctor arrived, Thawn says: "There've been no deep space ships into Elvedon Port in the last ten years."

Ranquin, the Swampie Chief, was described as being dressed "in his full regalia. He wears a cloak of orlu feathers and carries the serpent-headed staff of Kroll". In the original script, Ranquin signs the weapons receipt with Rohm-Dutt's pen rather than using the staff. The Swampies' stockade was described as the "usual Aztec-type temple building". At the refinery, Thawn explains to the Doctor that they have put their Swampie servant, Mensch, "on the payroll because he's the only native who seemed to co-operate." Later on, when Thawn says the Company will look after the Swampies if they see reason, the Doctor jibes, "You mean you'd put them on the payroll?" Thawn also says that he will "get the boys started on arming the shells" for the attack on the Swampies.

Thawn holds up Romana and the Doctor ... who get tied up with Rohm-Dutt. © BBC

As the sacrificial ceremony begins, there was to be a short scene in the Swampie hut with Rohm-Dutt "trying to sleep on his safari bed. He scowls across at the unglazed window". The Doctor was originally scripted as using a dinghy rather than a sciff to get from the refinery to the settlement. The fake Kroll seen at the end of Part One was described as an "amorphous, luminous glob ... the whistling, evil mass bubbles over the edge of the pit ... It is a grey, glistening ball, like a knot of eels writhing under a single skin ... A lobster-like pincer protrudes from the middle of the creature, snapping and weaving in the air."

At the start of Part Two, the Doctor uses the gong-striker to knock out Skart in his fake Kroll costume – commenting "Everyone a coconut" – and shows Romana the footprints left by Skart which had revealed his true identity. Discussing Kroll, the Doctor makes reference to Kroll's tell-tale teethmarks rather than its suckermarks; observing the bitten stonework, he remarks "Something took a chunk out of that altar, that's for certain". Unchaining Romana from the post, the Doctor quips: "That's the trouble with women in politics – always chaining themselves to things. I remember arguing with Mrs Pankhurst about it. 'Won't do you any good, old chap,' I said ..." (this was a reference to the early 20th century suffragette Emily Pankhurst).

The sacred book found by the Doctor and Romana was compared to the Bayeux Tapestry, a pictorial narrative of the Norman invasion of 1066; describing the book, Holmes noted: "A figure cowers by the altar holding a shining crystal totem carving, of an octopus/squid type creature in front of him." As the Doctor and Romana leave the temple, "A Swampie woman pulls her child into the door of a hut as Romana and the Doctor pass. He raises his hat absently." When the pair are recaptured and encounter Rohm-Dutt, the gun-runner is "bleeding and only semi-conscious" and the Doctor observes "Fortune was ever a fickle jade. Something like that ..." As the sacrificial rituals are discussed, the Doctor explains "At this point they usually dance round and sing a few songs ... They don't seem a very imaginative bunch." The Doctor also tells Rohm-Dutt: "There's no appeal against sentence in these shotgun trials."

The first two scripts of *The Horror of the Swamp* did not meet with Hayes' complete approval; the director was concerned about creating such a massive monster within the confines of *Doctor Who*'s budget.

The next pair of scripts were delivered on Thursday 15 June. While on the creeper-covered rack, the Doctor babbles to Romana and Rohm-Dutt: "Did I tell you about the time in China when I was sentenced to the death of a thousand cuts? ... That can take up to three days and they beat a gong the whole time. No ear for music, the Chinese." Before leaving the trio to die, "Ranquin touches the area around them with his torch, in a purification ritual." While on the rack, the Doctor plays 'I Spy' – and when he emits a high-pitched wail, Holmes indicated: "We shall need to cheat because the sound should be full colorata." The Doctor comments on how he met Dame Nellie Melba, the famous Australian opera singer, and also tries to use his powers of hypnotism on Ranquin.

An extra discussion between Thawn and Fenner appeared in the rehearsal script for Part Three. Thawn says that the last of the giant squids died out on Delta Magna centuries ago, but Fenner says that Kroll is not a squid; it is too large. Thawn speculates that the low-gravity conditions have allowed the squids to evolve into "super-giants". Dugeen measures the disturbances on the 'Rochter scale' (later changed to the 'Diemster' scale), and Thawn takes a monocular from his pocket, crossing to the window to look out at the swamps. Crossing the swamps, the Doctor ties one end of his scarf to Romana's belt as she jumps for what may be the next piece of dry ground: "If you're wrong, don't pull me out. I'll probably kill you," says Romana.

> **'I thought if anyone could do the biggest monster ever seen on Doctor Who, Bob Holmes could!'**
>
> Anthony Read • DWM 278

In the script for Part Four, the presence of Kroll at the stockade was to be discovered by a "handcrafting Swampie". The Doctor uses his sonic screwdriver to sabotage the rocket in the silo, commenting "When in doubt, everything out." Thawn's demise in the Control Centre was scripted differently, too: "The Swampies pour in. Thawn swings on them and opens fire. The others duck away behind the consoles as the Swampies loose off their crossbows." When Ranquin says that the angered Kroll wants to kill the Doctor, the Doctor agrees: "But he wants us all – just one big mouthful ..." Early versions of Part Four lacked the Doctor's battle with Kroll's tentacle; instead, the Doctor simply used the tracer to turn the creature into the segment. In the dialogue, the Doctor says he'd had a good life, and was nearby 760 (this tied in with his age as given by Romana in *The Ribos Operation*); after transmuting the segment, he continues, "On the other hand, of course, some people would say it's really no age at all."

The final two scripts confirmed Hayes' fears that he could not successfully realise Kroll. By now, Fisher had delivered the first script of *The Androids of Zenda* – a swashbuckling spoof of *The Prisoner of Zenda*, which was far more to Hayes' taste and budget. Two weeks into pre-production, Hayes agreed with Williams that he would instead direct Fisher's scripts, and *The Horror of the Swamp* would be dropped back into the fifth slot.

The director on Serial 5E was Norman Stewart, who joined the production team on Monday 17 July; Stewart was a production manager with BBC Drama whose directorial debut had been *Underworld*, a *Doctor Who* serial made the previous year. Three of the designers working on the show were new to the series: set designer Don Giles, costume designer Colin Lavers and make-up artist Kezina Dewinne. In charge of visual effects was Tony Harding, who had originally constructed K9 for *The Invisible Enemy*.

By early August, the serial had been retitled *The Power of Kroll* by the production office. On Monday 7 August, Williams' superior Graeme MacDonald commented on the scripts. Although he found the story exciting, MacDonald observed that all three cliffhangers were effectively the same threat – the emergence of Kroll, in whatever form. He was concerned about Rohm-Dutt flicking the liquid in Romana's face, which children might imitate. In Part Two, he was unsure exactly how Harg was digested by Kroll. A Part Three comment about a character 'deserving' death was frowned upon – and MacDonald also found the convenient conclusion rather unbelievable, requiring clarification of how the segment got inside Kroll. Williams responded the following day, commenting that Read and Stewart had already noted the same shortcomings and rewritten the scripts accordingly.

Ranquin (John Abineri) – something of a firebrand in green politics, we hear. © BBC

At an early stage, Stewart adopted a different approach than was usual for *Doctor Who*. With a large number of exterior scenes, Stewart swapped one of his studio recording sessions for an additional week's worth of outdoor filming. By the time the serial's Drama Early Warning Synopsis was issued on Thursday 17 August, the production had been scheduled for a single three-day studio session. At this point, it was not known if *Doctor Who* would be rested over the Christmas period (as it had been since 1975), or whether the serial would be screened from Saturday 23 December.

Stewart was unable to obtain all the actors he had hoped to hire. As the villainous Thawn, he had aimed for George Baker, who had appeared in television series such as *Bowler* and *I, Claudius*; the role went to Neil McCarthy, who had played Barnham in *The Mind of Evil* in 1970 and had recently appeared in *Who Pays The Ferryman?* Rohm-Dutt was to be played by Glyn Owen, who featured in *Emergency Ward 10*, *The Ratcatchers* and *The Brothers*. Gary Watson, who had appeared in *The Evil of the Daleks* in 1967, was the first choice for Ranquin, which eventually went to John Abineri, whose *Doctor Who* credits comprised *Fury from the Deep*, *The Ambassadors of Death* and *Day of the Daleks*. Tom Chadbon, who had appeared in *The Changes* and *The Liver Birds*, was considered for Varlik, along with Kenneth Colley who had featured prominently in *Pennies from Heaven*; the part, however, went to Carl Rigg, a regular in the ATV drama *General Hospital*. Alan Browning, a regular on *The Newcomers* and *Coronation Street*, was cast as Fenner. The first choice for Dugeen was Martin Jarvis, who had appeared in *The Web Planet*

PADDING Part Two

Robert Holmes' scripts were rather short, and Part Two in particular needed padding. Some redundant dialogue to reiterate certain plot points was inserted at four points: Thawn falsely implicating Rohm-Dutt and the Doctor with the Swampies; the Doctor and Romana discussing losing the tracer in the temple and the Doctor explaining about the refinery to Romana; Dugeen and the crew speculating the Doctor's connection with the image on the scanners, and whether he is a saboteur; plus dialogue between Fenner and Thawn about the Swampies being armed. The dialogue of the refinery crew was also reallocated in some scenes, giving some of Fenner and Thawn's dialogue to Dugeen and Harg.

In studio: Philip Madoc (Fenner) monitors recording. © BBC

and *Invasion of the Dinosaurs* and was then starring in the BBC sitcom *Rings on their Fingers*. Harg was played by Grahame Mallard, a regular in *Softly, Softly: Task Force*. Cast as Skart was Frank Jarvis, whom Stewart had used the previous year as Ankh in *Underworld*. The small role of Mensch required some stuntwork in Part Two – and was therefore given to Terry Walsh, a stuntman on the series since 1966.

Scripts were sent out to the cast from Monday 21 August. The first casting casualty was Martin Jarvis, and it was decided to give his role to John Leeson, the actor contracted to provide the voice of K9. Clearance was given for Leeson to make this, his first on-screen appearance in the series, on Tuesday 22 August.

> **'The monster in the swamp was one of the worst effects shots ever!'**
>
> Graham Williams • DWM 249

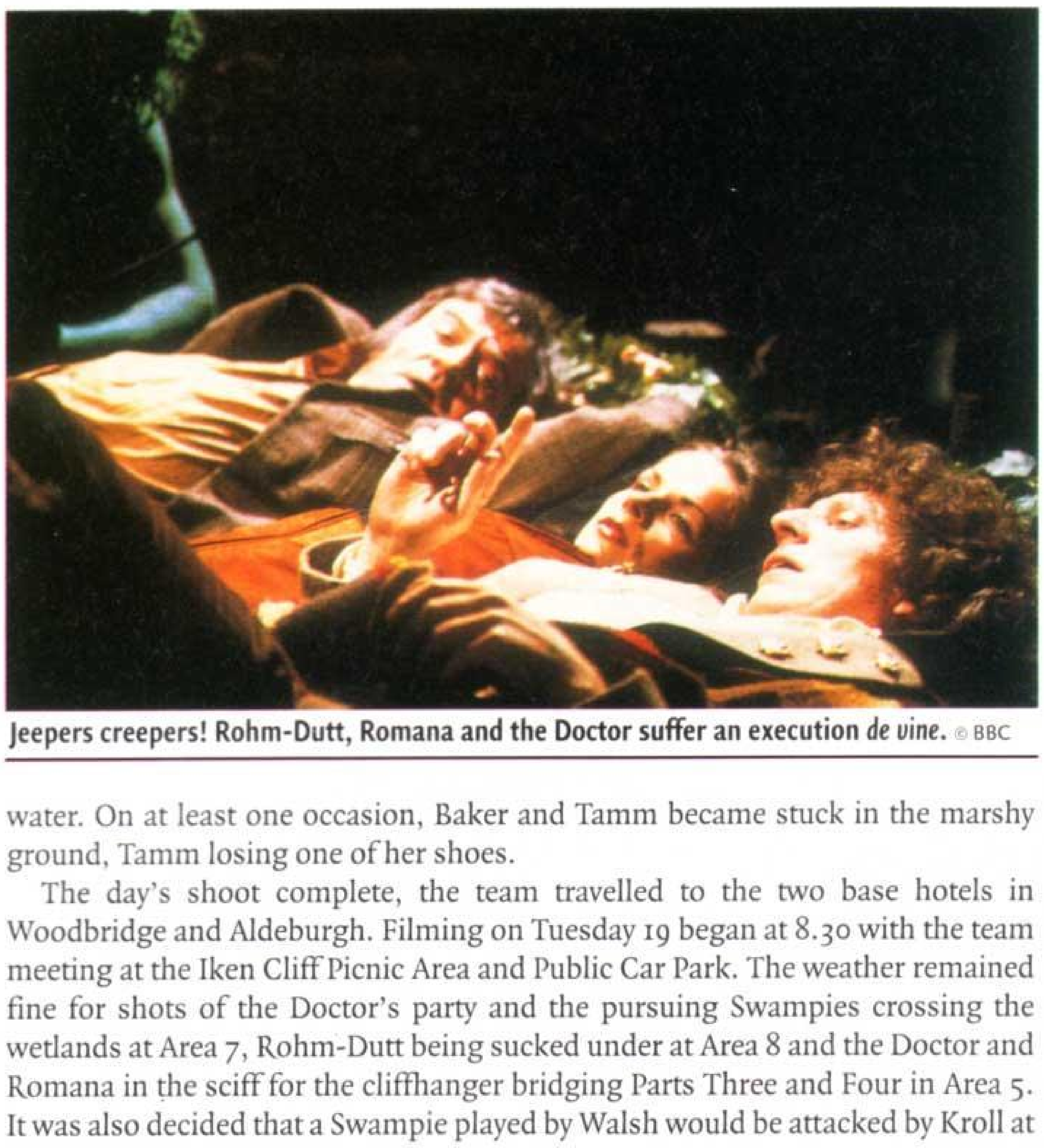
The end of Part Four was rewritten on Wednesday 6 September. This altered the Doctor's aborting of the rocket launch ("a good old-fashioned short circuit") and amended the dialogue between the Doctor and Romana as they returned to the TARDIS, with the Doctor commenting, "It was the segment that turned [Kroll] into the super giant, bumper model."

Cast members assembled for a read-through of *The Power of Kroll* at the BBC rehearsal rooms on Wednesday 13 September. For the show's stars, Tom Baker and Mary Tamm, this was their first *Doctor Who* work since *The Androids of Tara* had completed recording at the end of August. Over this period, the new season had started transmission, and the pair had guested on *Pete Murray's Open House* on Radio 2. On the final days of filming rehearsals, Tamm made a live appearance as a surprise guest on Noel Edmonds' *Lucky Numbers* show, which went out before Part Three of *The Ribos Operation*.

Alan Browning was taken ill a few days before filming; Stewart immediately offered the part of Fenner to Philip Madoc, who had appeared in *The Krotons*, *The War Games* and *The Brain of Morbius*, and had also been a regular in the police drama *Target*. Madoc accepted the script thinking he had been offered the villainous role of Thawn.

During production of *The Power of Kroll*, Graham Williams also fell ill; this was his only prolonged period away from the *Doctor Who* office (including holidays) since becoming producer in January 1977. Production unit manager John Nathan-Turner stood in on day-to-day matters and supervised parts of the location shoot, while David Maloney – an experienced *Doctor Who* director, then producing *Blake's 7* – made himself available to keep an eye on the series as a whole.

The venue for the major shoot was the wetland marshes around the River Alde on the Suffolk coast near Ipswich; the film schedule carried the warning: "Important Note: The filming will all be in soggy marshland (as the script implies) so please make sure you have adequate clothing and particularly waterproof footwear!!!!!" Location shooting on 16mm film began on Monday 18 September, with the cast leaving BBC Television Centre to arrive at the Maltings at Snape to shoot from 12.30pm. Sequences due to be filmed in a spot referred to as Area 1 included the TARDIS' arrival and departure, plus the Doctor meeting Fenner and Thawn. The TARDIS prop had been damaged and was missing its usual roof light, so a coloured decorative lantern was used instead. Baker and Tamm enjoyed changing some of their scripted dialogue. For this serial, Baker reverted to wearing the grey coat introduced a few seasons earlier as a joke, Lavers added some flying duck badges (based on the paintings of wildlife artist Vernon Ward) to his lapel. As it turned out, the marshland was tidal, and the changes in water level were particularly noticeable in mid-September; the team would start off filming on dry land but soon find themselves standing in water. On at least one occasion, Baker and Tamm became stuck in the marshy ground, Tamm losing one of her shoes.



Jeepers creepers! Rohm-Dutt, Romana and the Doctor suffer an execution *de vine*. © BBC

The day's shoot complete, the team travelled to the two base hotels in Woodbridge and Aldeburgh. Filming on Tuesday 19 began at 8.30 with the team meeting at the Iken Cliff Picnic Area and Public Car Park. The weather remained fine for shots of the Doctor's party and the pursuing Swampies crossing the wetlands at Area 7, Rohm-Dutt being sucked under at Area 8 and the Doctor and Romana in the sciff for the cliffhanger bridging Parts Three and Four in Area 5. It was also decided that a Swampie played by Walsh would be attacked by Kroll at the end of Part Three; the deaths of both this Swampie and Rohm-Dutt required the use of a large prop tentacle, manipulated partly on wires and partly by the artistes involved.

A 35mm camera was also present alongside the 16mm unit to get the material needed for shots of characters alongside the massive Kroll. These would be achieved by a horizontal split-screen technique, with the cast standing in the lower half of the frame and the model Kroll 'towering' above them. Unfortunately, film cameraman Martin Patmore had been incorrectly advised not to expose the top half of the film; this would have serious consequences in editing [see *Modelwork* panel].

Shooting on Wednesday 20 began at the Iken Cliff again – this time in Area 3 – with the Doctor and Romana walking back to the TARDIS in Part Four and encountering a small (rubber) squid *en route*. After that, it was back to Area 2 – the Maltings' boat moorings – for scenes on the refinery platform, showing the Doctor's battle with Kroll's tentacle (another addition to the script); visual effects also provided the 'pulsating underbelly' of Kroll.

The Maltings was the first venue for Thursday 21 September, the day on which the small hovercraft used as the refinery's swamp-glider was available. The first sequence filmed showed Fenner and Thawn walking to their glider, after which the unit moved back to the Iken Cliff area for the rest of the day. The main sequence to be filmed in Area 5 detailed the ambush on the glider in Part Two, although the shots of Fenner and Thawn arriving and departing with the Doctor were also filmed in Area 1. A camera was mounted on the hovercraft for some shots, although a great deal of spray was blown up onto the lens. In the ambush

COSTUME & MAKE-UP The Swampies

Early in production, it had been decided that the natives of Delta Magna should have green skin – something not mentioned in the script – but the use of green wetsuits was ruled out on grounds of cost. In an attempt to alter the human form, costume designer Colin Lavers gave the Swampies very high loincloths, hoping to suggesting that they had long legs for traversing the marshland. The green body make-up used was a water-resistant product imported from Germany. However, on location it was discovered that they did not have the correct solvent to remove it! Several actors had to travel to RAF Bentwaters at Woodbridge and have chemical showers to remove the colouring; there, they were teased by American air crews. Other actors were scrubbed clean by make-up assistants armed with scouring powder at 2.00am at the base hotels.

sequence, some gruesome make-up was added to the Swampie extra whose gun exploded, and the prop tentacle was again used for the sequence in which Mensch was grabbed. Again, 35mm split screen shots were also filmed.

Filming continued at Iken Cliff on Friday 22, starting at Area 6 for the shots of Kroll rampaging at the start of Part Four, once more using the 35mm camera. The last scene of the first week showed Romana being captured by the Swampies in Part One – after which the cast returned to London for the weekend, while the crew stayed behind to erect the Swampie settlement/stockade in Area 4 over the Saturday and Sunday.

The cast departed from Television Centre on the afternoon of Monday 25 September, arriving to film at Iken Cliff from 5.00pm through the night to 3.00am. Two camera crews were prepared to shoot the night-time 'sacrificial ceremony' sequences bridging Parts One and Two. Additional local extras were hired to swell the natives' numbers, and a single drummer kept the performers chanting in time (composer Dudley Simpson would add other music elements in post-production).

The night shoot meant that work on Tuesday 26 did not start until 4.00pm, again back at the stockade. The first scene filmed was Rohm-Dutt's interrogation of Romana – a scene scripted for studio. As darkness fell, filming continued through to 11.00pm, for the Doctor making his way to the settlement and following the signalling Swampie; these scenes took place in Area 6.

Aware that the availability of cast and crew would be determined by when the Tuesday night work had wrapped, Stewart aimed to start filming at Iken Cliff at around 10.00am on Wednesday 27. The crew were blessed with a sunny day at the stockade for the scenes showing Rohm-Dutt handing the guns to the Swampies and the Doctor and Romana speculating about Kroll prior to their recapture.

The final scheduled filming day was Thursday 28 September, again spent at the stockade. After several days' good weather, it rained more or less on cue in the afternoon: the first scene filmed had Rohm-Dutt pleading to be released, and then the rain fell as the storm broke in Part Three. The last scheduled sequence had the Swampies seeing Kroll at the stockade early in Part Four; again, a 35mm camera was used, with crew members operating the tentacles through the wall of the stockade. Shooting on this day was covered by a film crew from BBC East for one of their local magazine programmes (as, apparently, had some of the hovercraft material filmed the previous week); Baker and Tamm were interviewed, as were some of the Swampie actors. Stewart then had the morning of Friday 29 available to pick up any additional shots.

Rehearsals for the single studio recording block began at Acton on Saturday 30 September. During rehearsals, Tamm continued to enjoy working with Owen in particular. The cast were concerned about the stretching sequence in Part Three and how it might be too horrific for children, and so attempted to add a few more light-hearted lines. Madoc also altered some of his lines (including his reference to Kroll as 'Jemima' in Part Three). Because of the appearance on location of the hovercraft driver, who was dressed as a refinery crewman, the Doctor's scripted comment about there only being five crew at the plant (including Mensch) was increased to six. Leeson found the rehearsal experience rather odd; in his usual role as K9 he was used to crawling around on the floor, and he now found himself adopting the same eyeline as Baker and Tamm.

The Doctor gets pumped for information in the Pump Room, but Harg, Thawn and Fenner ...

Recording began in Studio 6 at Television Centre on Monday 9 October, and required two recording sessions each day – between 2.30 and 5.15pm, then from 7.30 to 10.00pm. By now, it had been decided that *Doctor Who* would not break over Christmas and New Year, and *The Power of Kroll* would indeed start on Saturday 23 December.

The first studio day concentrated on scenes in the Control Centre, up to around the point where Thawn leaves to check the rocket's ignition after the abortive launch; short scenes were also recorded on the adjacent corridor set. The main Control Centre set incorporated two small monochrome monitors which showed electronically-generated radar traces and also filmed elements, including the rainstorm. Other panels and set dressings were re-used from episodes of *Blake's 7*. For the storm sequences in Part Three, a blue light was flashed to simulate lightning and the camera was shaken, as it was for Kroll's attack in Part Four. CSO material was placed behind the corridor window which Thawn looked out of in Part Three, so that film of the storm could be inserted.

MODELWORK *Kroll and the refinery*

Model filming took place at Bray Studios over Thursday 19 and Friday 20 October 1978. Scenes were shot on 35mm film, so that certain shots of Kroll could be matched with the location material in a split-screen effect. It turned out that the location work had been filmed half-exposed, rather than full-frame – much to Visual Effects designer Tony Harding's disappointment. He feared that this would result in a harsh straight line being evident across the middle of the screen, making the join between live action and model footage obvous.

With a 12-foot tentacle span, the Kroll model was sculpted in clay by effects assistant Steve Drewett and then cast in latex and foam over fibreglass. Inside were many rods, levers, wires and cables to allow three operators to manipulate the tentacles and move the mandibles using air pumps; a fourth operator pumped water through Kroll's mouth. The prop was made to look muddy and slimy, but proved very difficult to control. In many shots, the creature was seen alongside the refinery model. Again, Harding was disappointed that the makeshift tank facilities restricted camera angles, making it evident that this was modelwork.

The handguns carried by the refinery crew were dressed versions of practical firing guns; Thawn's gun was required to fire a blank for when Dugeen is shot. Opening and closing credits were recorded along with these scenes.

Tuesday 10 saw the taping of most of the other refinery scenes – in the Pump Room, Rocket Silo and Gantry. A videodisc was made available in the afternoon so that the sequences in which Harg and Ranquin are grabbed by Kroll's tentacle could be recorded in reverse, with the prop being pulled off the actors – and then played backwards. Small explosions and smoke featured in these scenes. Dry ice and red lights were used on the minimal Rocket Silo and Gantry sets; Baker and McCarthy ad-libbed a little when recording their Part Four scenes.

Wednesday 11 October began with all the scenes scripted for the Swampie temple. In fact, two different sets were used; a mock-up of the stockade interior (as seen on film) was used for the 'fake Kroll' sacrifice spanning Parts One and Two, while a small chamber with a high window rigged to shatter on cue was constructed for the 'creeper execution' in Part Three. Part Four scenes back in the Control Centre and adjacent Corridor concluded the sessions. Here, a recording break to insert a prop arrow and blood bag into McCarthy's chest was required for Thawn's demise; the Kroll tentacles were reused in a cutaway showing the Corridor window being shattered; and sparks were created for the Doctor's short circuit to abort the rocket launch.

A gallery-only day was held in Studio 3 at Television Centre on Thursday 26 October. Various effects were added to the recorded and filmed material, such as superimposing the 'orbit shot' above the stockade in Part One and adding lightning to the stormy skies in Part Three. The tentacle grabbing the Doctor was reversed onto the master tape, and Kroll 'vanished' by cross-fading two model shots during a white-out. Library film was also used to depict the wetlands in Parts One and Three; other stock footage included lightning for Part Three.

... aren't in the friendliest of moods. [right] Swampies invade the Dryfoots' land. © BBC

Stewart edited the four episodes over five days between Friday 27 October and Sunday 5 November. Because each episode ran short, Parts Two, Three and Four began with long reprises, to help pad them out; Stewart expanded Part Three by repeating some shots of the Swampies (a trick he had used on *Underworld*). Hardly anything was cut – only odd camera shots, such as the glider returning to the refinery with the Doctor, being removed. First edits of all four episodes were prepared for dubbing. Promotional material was issued on Thursday 2 November, emphasising the selling points as the 'Swamp People', guest stars Madoc and McCarthy, plus the "biggest monster" in the show's history.

The incidental score for *The Power of Kroll* was composed by Dudley Simpson and performed by eight musicians. The plan had been to record music for Parts One and Two on Thursday 23 November at Lime Grove studios, but in the event

Mary Tamm and Tom Baker try to prove they're not stuck-in-the-muds.

this session was spent only on Part One. Part Two was pushed back to Wednesday 29 November, when Parts Three and Four were originally scheduled. The tune dubbed onto the Doctor's flute playing in Part One was a rendition of JS Bach's 1735 composition *Badinere* from *Orchestral Suite No 2 in B Minor*. Although it had been planned to dub Part One on Monday 11 December, this was pulled forward to Sunday 26 November. Part Two was due to be dubbed on Tuesday 12 December, but this was also delayed – until Wednesday 27 December, just days before transmission.

BBC1 East local programme *Variations* screened a six-minute report on the location shoot on Friday 15 December; it had been planned to show this at an earlier date, but a technical fault had caused its postponement.

It was only the day before its scheduled air date that the production team knew that *The Power of Kroll* Part One would definitely be shown; in the preceding week, industrial action had blacked out both BBC stations and the ITV network, and the BBC was only able to start broadcasting again on Friday 22 December (one ITV region, Yorkshire, remained off the air over Christmas). In the haphazard Yuletide scheduling that followed, Part One of *The Power of Kroll* was generally shown opposite *The Incredible Hulk*; most regions also ran this against the rest of the serial, although LWT repeated *Emu's Christmas Adventure* opposite Part Two and scheduled *CHiPs* against Parts Three and Four. A *Daily Mail* article headed *Jolly Green Giants* helped promote transmission of Part One on Saturday 23 December. *Radio Times* singled out Part Three as one of its shows of the week.

As a result of the delays, the final two episodes were not scored until the first episode had gone out; Part Three's score was recorded on Saturday 30 December, with Part Four following the next day, after a session planned for Thursday 21 December was cancelled in an industrial dispute. Simpson recorded an incidental score of around 23 minutes' duration (including the use of his recurrent theme for Baker's Doctor in Part Four), as well as providing around 14 minutes' 'visual music' for the Swampies. At the BBC Radiophonic Workshop, Dick Mills used the sound effect created for the Nestenes in *Spearhead From Space* for the Kroll creature. Parts Three and Four were dubbed on Wednesday 4 and Monday 8 January 1979, again days before broadcast. On Thursday 11 January, a recovered Williams issued a memo to the Design department, saying that he had been unhappy with Don Giles' work on the Control Centre set. *The Power of Kroll* was the final *Doctor Who* serial to be directed by Stewart, who next went on to handle episodes of BBC Scotland's paranormal series *The Omega Factor*.

> **'The green-skinned natives had problems getting the make-up off. I felt very sorry for them'**
>
> Mary Tamm • **DWM 262**

Although ratings for Part One saw a notable drop in audience, the number of viewers almost doubled for Part Two, making it the most-watched episode of the season. Although the audience declined slightly for the two final instalments, *The Power of Kroll* still enjoyed the highest average audience figures for *Doctor Who*'s 1978/9 run. An Audience Research Report on the serial was compiled on Tuesday 13 March from 210 questionnaires; almost half of the sample saw the whole serial, but only a few found the monster interesting, with the trick photography being described as "obvious". Baker's portrayal continued to be popular, but Tamm's performance was not so well-received, with some calling her character "boring". Madoc was singled out for special praise, however.

Terrance Dicks novelised Holmes' scripts as *Doctor Who and the Power of Kroll*, in which he named the satellite 'Delta Three' and made Dugeen a member of the Sons of Earth. With a cover painting by Andrew Skilleter, the book was published in May 1980 as both a WH Allen hardback and a Target Books paperback.

ABC in Australia acquired *The Power of Kroll* in April 1979, passing it uncut for screening with a 'G' rating. The story first aired in New Zealand in August 1980 and in Canada in 1982. In 1981, it was syndicated to North America, where it is also shown as an 83-minute TV movie. UK Gold first screened the serial in episodic form in April 1994, showing it as a compilation since May 1994.

The Power of Kroll was released by BBC Video in June 1995, with a cover painting by Colin Howard and a spine designed by Andrew Skilleter. The BBC retains D3 copies of the original 625-line videotapes.

In 1999, Harlequin Miniatures issued metal figures of a Swampie Warrior, Swampie Leader and Rohm-Dutt. DWM

SERIAL 5E The Power of Kroll

CAST **Tom Baker** *Doctor Who with* **Philip Madoc** *Fenner*, **Neil McCarthy** *Thawn*, **Grahame Mallard** *Harg [1-2]**, **John Leeson** *Dugeen*, **Terry Walsh** *Mensch*, **Mary Tamm** *Romana*, **Glyn Owen** *Rohm-Dutt [1-3]†*, **Carl Rigg** *Varlik*, **John Abineri** *Ranquin*, **Frank Jarvis** *Skart*.

**Appears uncredited in reprise of Part Three †Appears uncredited in reprise of Part Four*

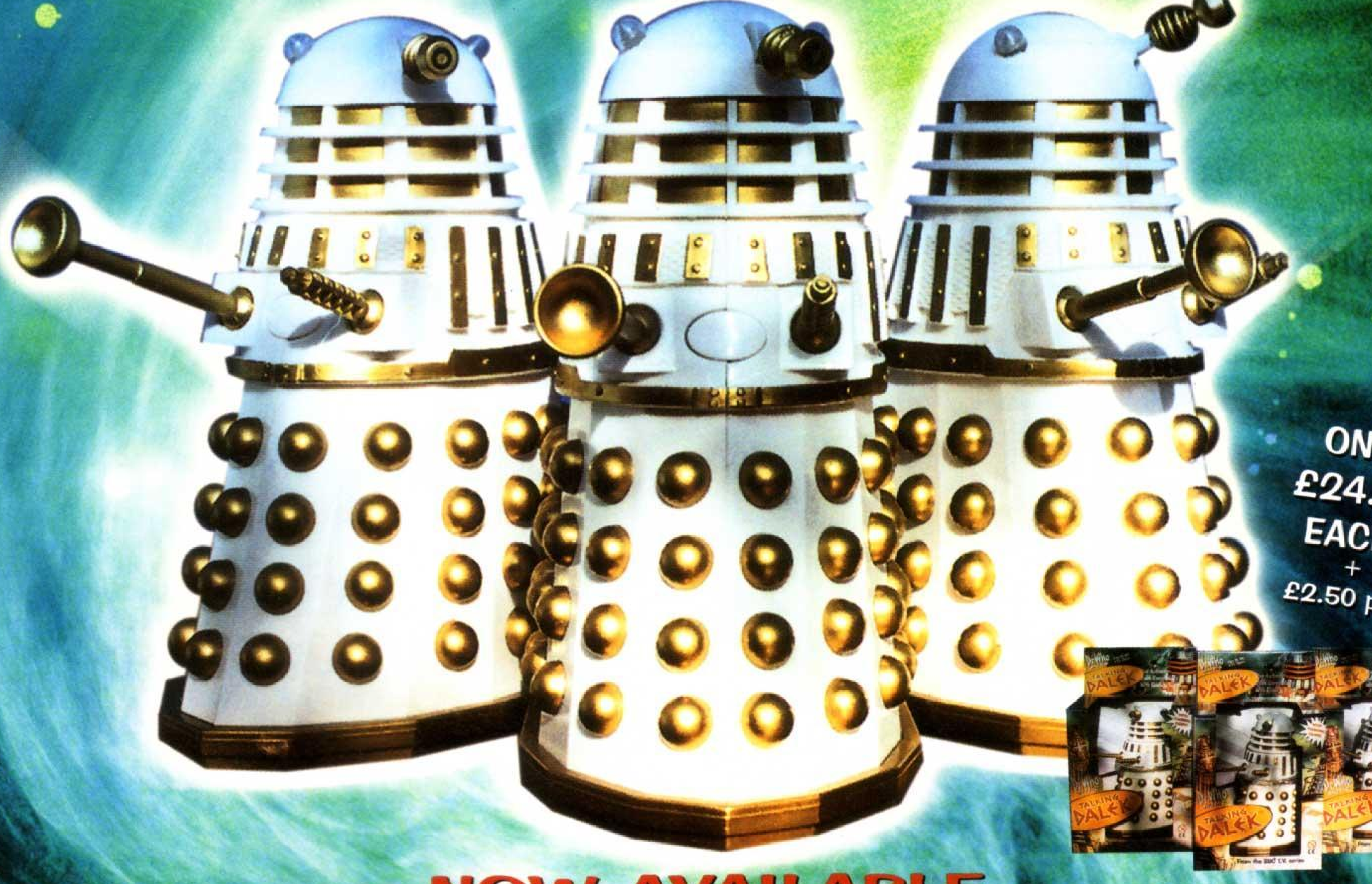
EXTRAS **Philip Bird**, **Richard Edmunds**, **Mark Hardy**, **Barry Stearn**, **Norman Clive-Fisher**, **Curtis Dabek**, **Steve Palmer**, **Steve Sandis**, **David Babin**, **Graham Baker**, **Paul Mann**, **Steve Vickers**, **Steven Pleasance**, **Peter Crutchley**, **Paul Smith**, **John Hodges**, **Julian Mark**, **David Sinclair**, **Mike Wilson**, **Michael Archer** *Swampies (inc Nual)*; **Terry Walsh** *Stunt Double for Nual*.

CREDITS *Written by* **Robert Holmes**. *Production Assistant* **Kate Nemet**. *Production Unit Manager* **John Nathan-Turner**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Film Cameraman* **Martin Patmore**. *Film Sound* **Stan Nightingale**. *Film Editor* **Michael Goldsmith**. *Studio Lighting* **Warwick Fielding**. *Studio Sound* **Richard Chubb**. *Visual Effects Designer* **Tony Harding**. *Electronic Effects* **Dave Jervis**. *Videotape Editor* **Rod Waldron**. *Costume Designer* **Colin Lavers**. *Make-up Artist* **Kezina Dewinne**. *Script Editor* **Anthony Read**. *Designer* **Don Giles**. *Producer* **Graham Williams**. *Directed by* **Norman Stewart**. BBC © 1978

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	23 December 1978	6.15-6.40pm	23'16"	6.5M (85th)	–
Part Two	30 December 1978	6.30-6.55pm	23'57"	12.4M (26th)	–
Part Three	6 January 1979	6.25-6.50pm	21'56"	8.9M (51st)	–
Part Four	13 January 1979	6.25-6.50pm	21'58"	9.9M (31st)	63

IMPERIAL INVASION!



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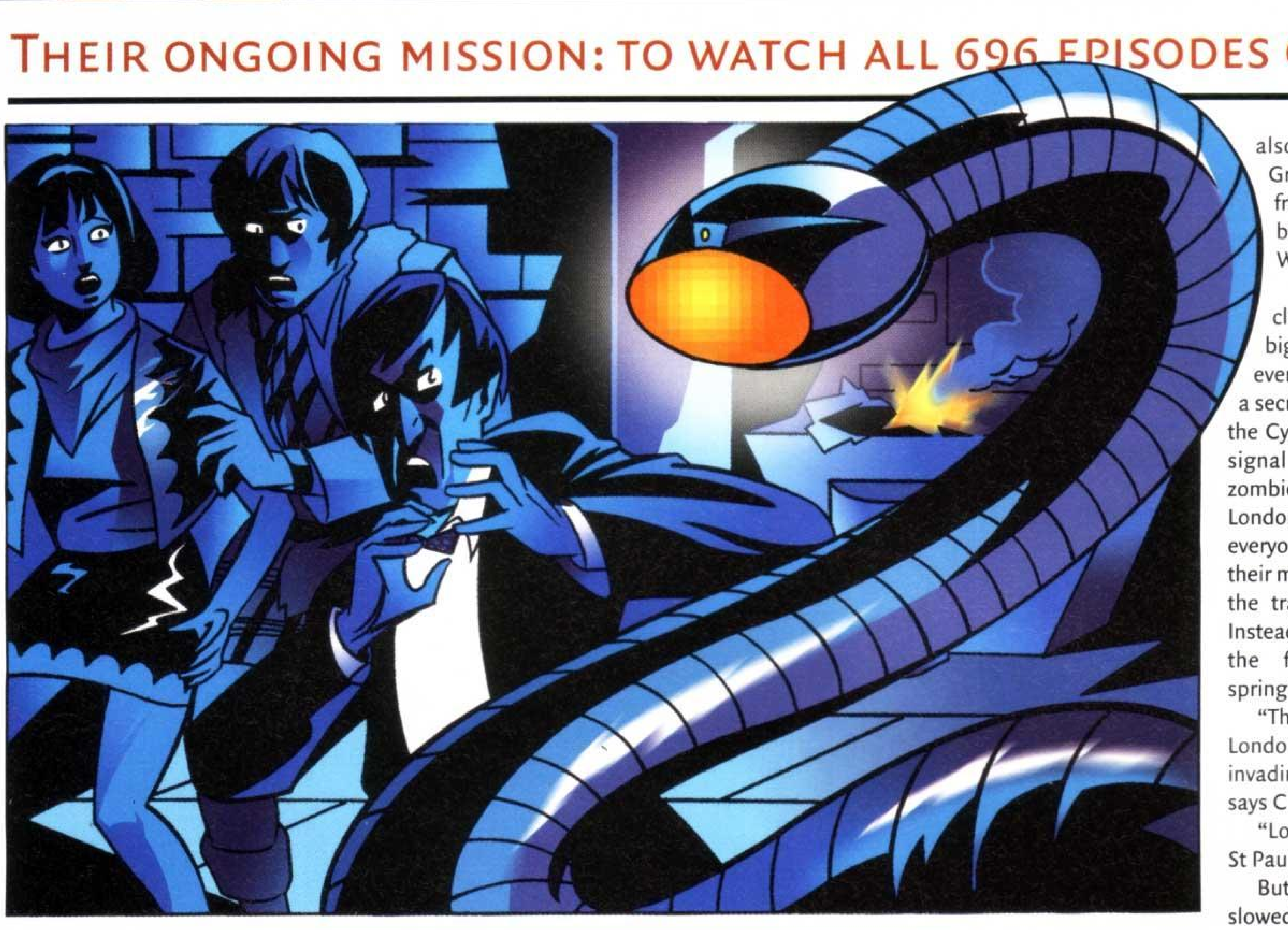
The Time Team

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF DOCTOR WHO.



EPISODES 225 TO 232

Cliché counters

Deaths on screen so far

00277

One or more regulars rendered unconscious

00054

One or more regulars incarcerated

00084

Jamie, Zoe and their giddy photographer friend Isobel have gone down into the sewers of London looking for Cybermen. They've found one, but he's as mad as a mooncalf, and flaps straight past them. As silly as this may seem, at least after five rather slow episodes, things are beginning to get moving, which delights Clay particularly. "This is strangely brilliant!" he coos. "It's really just killing time before the big cliffhanger, but it's all so tense and exciting."

We're in Jac's glamorous new home, all keyed up for Episode 6 of *The Invasion*. It's something of a theme party, in fact. Richard has come as the Brigadier, even growing a wonky moustache for the occasion. Clay has Isobel's feather boa. It's in pink, which sets off his eyes a treat. Peter is Jamie, having stayed up all night sewing lead shot into his kilt. And Jac is working on her Tobias Vaughn impression, having blinked only four times since last Tuesday. She looks like a startled halibut.

In the offices of Intenational Electromatix, nasty Tobias is enjoying something of a showdown with Isobel's uncle, Professor Watkins, who's been working on a nasty gadget – the Cerebraton Mentor, which can transmit any emotion into the human brain. Ungrateful wretch that he is, Vaughn tests the device on Watkins himself, dialling up 'FEAR'. Set to somewhere between 'You've left the gas on' and 'A wet kiss from your granny', Watkins writhes in anguish.

"Eek! Vaughn is such a sadist!" squeals Jac from behind a cushion. Recovering, Watkins threatens to kill Vaughn, so the evil businessman hands Watkins a gun. True to his word, the boffin looses three shots into Vaughn's chest. D'oh! It turns out that Tobias is Cybernetic from the neck down ... which must really cut down on unprofitable toilet breaks. "Now you see, what Watkins should have done is go for a head shot," comments a bloodthirsty Peter. "That would have wiped the smile off Vaughn's face!"

Across town, the Doctor's friends at UNIT are planning the rescue of Watkins, so we brace ourselves for another tautly directed action seq– Oh, sorry. Our mistake.

"Ooh," breathes Richard. "There's some really dodgy editing going on in this episode. We're all geared up for them storming in to save Watkins, but then he just turns up at his house. There's also the death of that scientist, Gregory, where we suddenly jump from him in Vaughn's office to him being killed in the sewers. Wassgoin'on?"

As this sixth episode draws to a close, the Cybermen finally put their big plan into action. For some years, every IE product has been issued with a secret extra circuit. When activated by the Cybermen, they produce a hypnotic signal that will turn humanity into zombies. As a shrill tone echoes over London, we reflect that 20 years later everyone would have just reached for their mobile phone and shouted, "I'm on the train, can you invade me later?" Instead, people fall into trances and miss the fabulous sight of Cybermen springing from manholes all over town.

"The final scenes, with the whole of London collapsing and the Cybermen invading are very familiar but fantastic," says Clay. "Almost epic, in fact."

"Look!" shouts Jac as the Cybes visit St Paul's. "There are *millions* of them!"

But by the next episode, things have slowed down a tad. Richard is unimpressed. "What the story desperately needs is more scenes of the Cybermen that we're told are swarming in the city. And what do we see? Virtually nothing." "Yeah," moans Peter. "Less talk, more monsters!"

Thanks to the Doctor's cleverness, his chums are safe from the controlling Cyber-broadcast and, as the Brigadier mobilises his troops, he tries to buy time by confronting Vaughn, to the delight of all. "This is the best thing Troughton's had to do for a couple of episodes," comments Clay. "He really goes for it."

"I have to say," says Peter, "this really is the finest plan the Cybermen have had yet. Elegant in its simplicity and deft in execution." He sounds just like Tobias Vaughn.

With Zoe having calculated the missile trajectories, the military destroy all but one of the Cyberships – so with an episode to go, the Cybermen move to plan B: a 'Megatron' bomb will be detonated, wiping out all life on Earth ...

"Hang on there," interrupts Richard. "Surely they *need* Earth and its population, now zonked out and ripe for conversion? They really must learn to think their plans through ..."

Realising he's been duped, Vaughn pledges to help the Doctor defeat the monsters. In the IE factory, these uneasy allies try to find the aliens' control centre. Elsewhere, the Brigadier's team race to destroy the Cybership and their bomb.

Clayton is on the edge of his seat. "If the missile strike is tense, that's nothing compared to the Doctor and Vaughn's creeping around the Cyber-infested IE compound ..."

Jac finds new affection for Troughton. "We get yet another brilliant example of how visual this Doctor is – his dancing around the explosions, and posing for Isobel. It's tragic that he's the one we're missing so much of."

Peter is less impressed. "But how frustrating to have the defeat of the Cybermen mainly off-screen. Surely there are still hundreds of them lurking down in the sewers?

Richard: "Exactly! Tch. What a dull ending. No big confrontations – just boring rockets and boring soldiers." Jac sighs: "I kept expecting the Doctor to do something clever. But no ..."

Richard is curt. "Sorry guys, I think it's just a rotten story. It might just have worked as a four-parter, but it's way, way too long and there's just no tension or excitement."

"But all praise to Kevin Stoney, surely?" counters Clay.

"Oh yes," agrees Peter. "He's managed to be the best thing in the two longest stories we've seen so far. Good for him!"

Compiled by Gary Gillatt
Illustration by Adrian Salmon

The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

After a tea break, during which Clay claims he daren't go near the kettle for fear it might attempt to take over his brain, and the others ponder how they might tell the difference, we head off on a new adventure to meet – gasp! – *The Krotons*. It's written by some chap called Robert Holmes ...

"God, suddenly we're back in über-traditional territory," says Clay. "People in smocks, the TARDIS landing in a quarry and everything being rather simple."

Meet the Gonds, residents of this unnamed and rather smelly planet. They are under the power of the mysterious Krotons who live in a crystalline machine at the heart of the city. For generations, the brightest Gonds have been made to dress up as Gary Glitter and enter the machine to become, as their leader Selris puts it, "The compan-yons. Of the Krow-tyons."

"It's all a bit ho-hum, isn't it?" muses Jac. "Like a cross between *The Savages*, *The Dominators* and the start of *The Daleks*."

"Eeek!" squeals Clay. "Selris is rubbish isn't he? The others are a pretty bland bunch, but he's very difficult to watch." The Team laugh as actor James Copeland indulges in the most outrageous cue-card reading yet seen in the series, and seems to make it his goal to pronounce the word 'Kroton' in more ways than you'd think possible.

"And he's so quick off the mark, isn't he?" boggles Richard. "The Doctor, Jamie and Zoe have been there for ten minutes, and Jamie's had a fight – but he only reacts after Vana has entered the machine!"

Ah, poor Vana-gond. Our time travellers have seen what happens to the Krotons' compan-yons. They have their brains sucked out through their noses (perhaps) and are secretly spat out the back of the machine. Rushing to save Vana, the Doctor shows that the Gonds have been sacrificing their brightest kids to the Krotons for thousands of years. This perhaps explains why natural selection on this planet has favoured 'slow-on-the-uptake'.

"Ooh! What a fantastic alien voice!" says an impressed Peter, as one of the Krotons bellows across the Hall of Learning. Our mysterious brain-sucking aliens sound as if they come from somewhere near Wolverhampton. They extend a probe to threaten the Doctor and Jac sighs. "I get really annoyed when the companions cower in the corner like in this cliffhanger," she says. "They've proved themselves to be brave so many times. It's all wrong, I tell you!"

'We're told hundreds of Cybermen are swarming in the city. And what do we see? Virtually nothing'

In Episode 2, the Doctor and Zoe take the tests in Hall of Leaning – much to the joy of all. Says Clayton: "Pat and Wendy are never better than here. Everything they do is sweet and funny, and the Doctor's cocking up of the brain test is ace."

"It's nice, though," adds Jac, "that Zoe's intelligence is relevant to the story again. It's nice they've not forgotten it."

Richard takes up the theme: "But it's quite delightful how the Doctor fails at first and then goes on to do so much better than Zoe. Good! She's too smug for own good half the time!"

Jac nods in approval. She's really a bit jealous of Zoe.

As the Doctor and Zoe are summoned as the new companyons, they enjoy the mind-bending delights of the Kroton rave scene. Clayton laughs. "And thanks to guest director Andy Warhol who seems to have stepped in as Zoe and Dr Who get their brains zapped in the Dynatrope!"

Jac approves of a neat twist in the plot. "The whole notion of the Krotons being in suspended animation, simply waiting for sufficient mental energy, is rather a good one."

"Except they're just like the Cybes in their tomb," says Peter.

Episode 3, and the Krotons are up and about. They look like bottles of bubblebath and must be *Doctor Who*'s first Brummie monsters. ("Direkshun point!" "Ree-verse the reedinks!")

"I think they're brilliantly designed as far as the waist," muses Peter, looking at the monsters' rubber skirts. "I guess the money ran out lower down ..."

By the start of Episode 4, the Doctor and Zoe have escaped the Krotons' Dynatrope and are working on a plan – for which they need the help of the gormless Gonds.

Clay sighs. "Again, it's only when the story hinges around the regulars that it becomes less tedious. But Robert Holmes has already got a great handle on the Doctor."

Our hero sets the Gonds to work brewing sulphuric acid. "I love this scene with Jamie and Beta mixing the chemicals," says Richard. "It reminds me of when I'm in the kitchen ..."

"Although the series has given better advice than 'Children: test acids by sticking your fingers in them'," observes Clay.

With a bubble, a gurgle, a flurry of litmus paper and a plaintive "Wort ees 'appening!" from the Krotons, the story is over, the monsters dissolving in the Doctor's acid.

"Mmm," hums Peter. "Another-not-very-taxing-job done and they're off already. That adventure hardly seemed like much of a challenge, did it?"

"I really liked it!" chuckles Richard. "It's sooo much better than *The Invasion*. It's pacy, it's fun and it's only half as long."

Just time to start a new tale – *The Seeds of Death*, which presents a terrifying view of the destiny of humanity. "My God!" breathes Peter. "A future in which you are forced to accentuate your underpants! What kind of world is this? Still, at least pensioners like Eldred are allowed to wear space cardigans!"

It's the start of the 21st century ("So ... *now*, then?" frowns Clay) and the former management of Railtrack are now operating 'T-Mat', the Earth's vital teleportation service. It's all going to pot. Maybe there's leaves on the focussing coils and signal failure at Reykjavik?

"There's something very *Ice Warriors*-ish about the T-Mat stuff and the 'icily efficient' Miss Kelly," says Clay. "And I love the way Commander 'Madeupname' Radnor turns up in clingfilm-covered pants and carrying a leather briefcase. Fab!"

The TARDIS lands in a space museum – words to chill the blood there – but the travellers are soon caught up in the action. Something has gone wrong at T-Mat control on the Moon, and unseen monsters are threatening the Earth. Could this be an old foe? The Sensorite Administrator? Solicitor Grey?

"The revelation that the mysterious aliens are really the Ice Warriors doesn't come as that much of a surprise," says Richard, the spoilsport. "The voices are too distinctive."

Clay disagrees: "See, I think the moon scenes really make this good. There's lots of tension and some great acting and direction." He pauses. "It's just a shame that it's a story all about people teleporting, but they can't afford to ever *show* it!"

"Still, it's full of helpful fashion advice," says Jac, "so at least we can prepare for the future. Would you like to borrow a cardigan, Peter?"

"I'll get the clingfilm," he replies, heading for the door.

And you said ...

THE INVASION

"The Cybermen have never looked better. It's true that their voices are a bit silly, but they hardly speak, and this reinvention of them into dumb menacing robots is actually surprisingly effective"
Rob Shearman, London

"The script has its finger very much on the pulse of emergent technology, doesn't it? The first integrated circuit was only developed in 1965. Clever to foresee the time when they could become commonplace"
Toby Lindsay, Staffs

"Interesting that the Brigadier still hasn't seen the TARDIS ..."
Steve Manfred, USA

THE KROTONS

"Vana babbles about 'The Burning Ball', which sounds like some illegal all-night dance event she's visited. Perhaps that's what the Krotons get up to in their Dynatrope: living the life of Riley, sorted for Es and Whizzkids?"
Toby Lindsay, Staffs

"The HADS reminds me of the good old days of Time Space Visualisers and Fast Return Switches – invent a new thing that will be used in one story and then forgotten about for ever!"
Karen Tayler, Cambs

"The ending is a bit of a *deus ex machina* – lucky the ship is made out of something that dissolves with some acid made from something that's just lying around, and the Doctor knows all about it!"
J Edwards, Glamorgan

THE SEEDS OF DEATH

"It's interesting that when this story was transmitted, it was just weeks away from the first Moon landing. Setting a story at a time of nostalgia for space travel has an irony which is lost to us now"
Rob Shearman, London

The Team will be foaming with excitement in **DWM** 313 as *The Seeds of Death* concludes and then donning their Milo Clancey moustaches for the first three parts of *The Space Pirates*. If you have something to say, you've got until 1 January to send us your words of wisdom. Write to: *The Time Team*, **DWM**, Panini House, Coach & Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. E-mail: dwm@panini.co.uk

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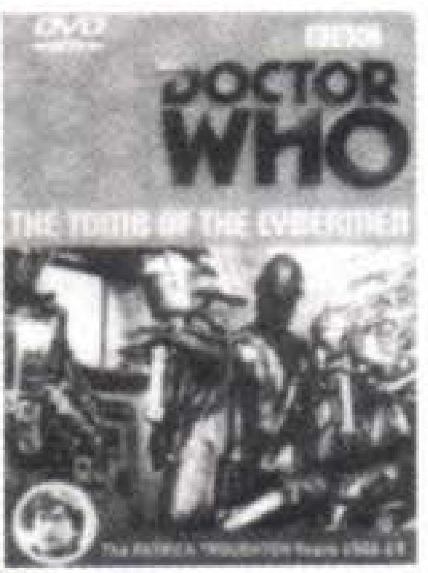

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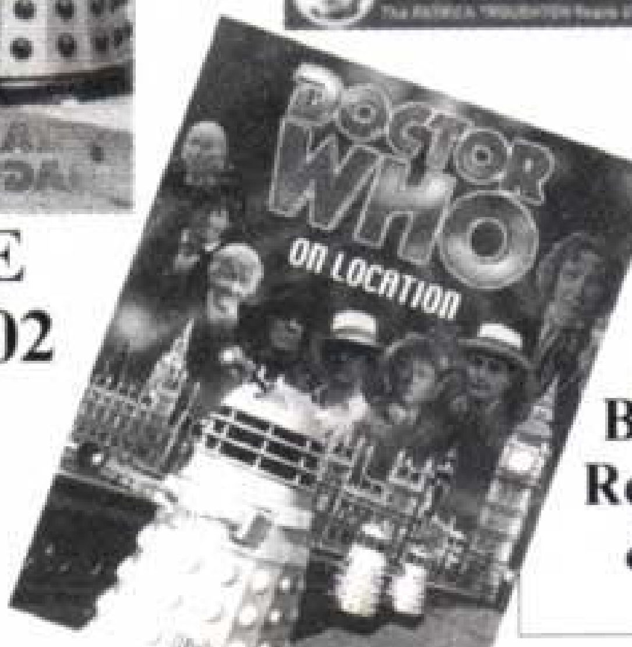
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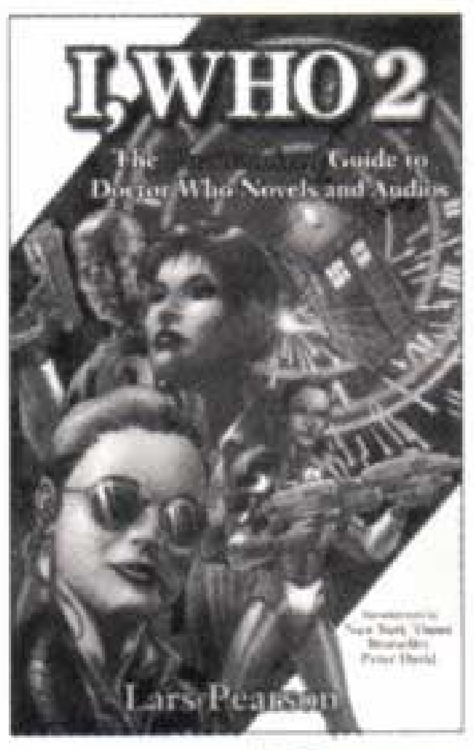
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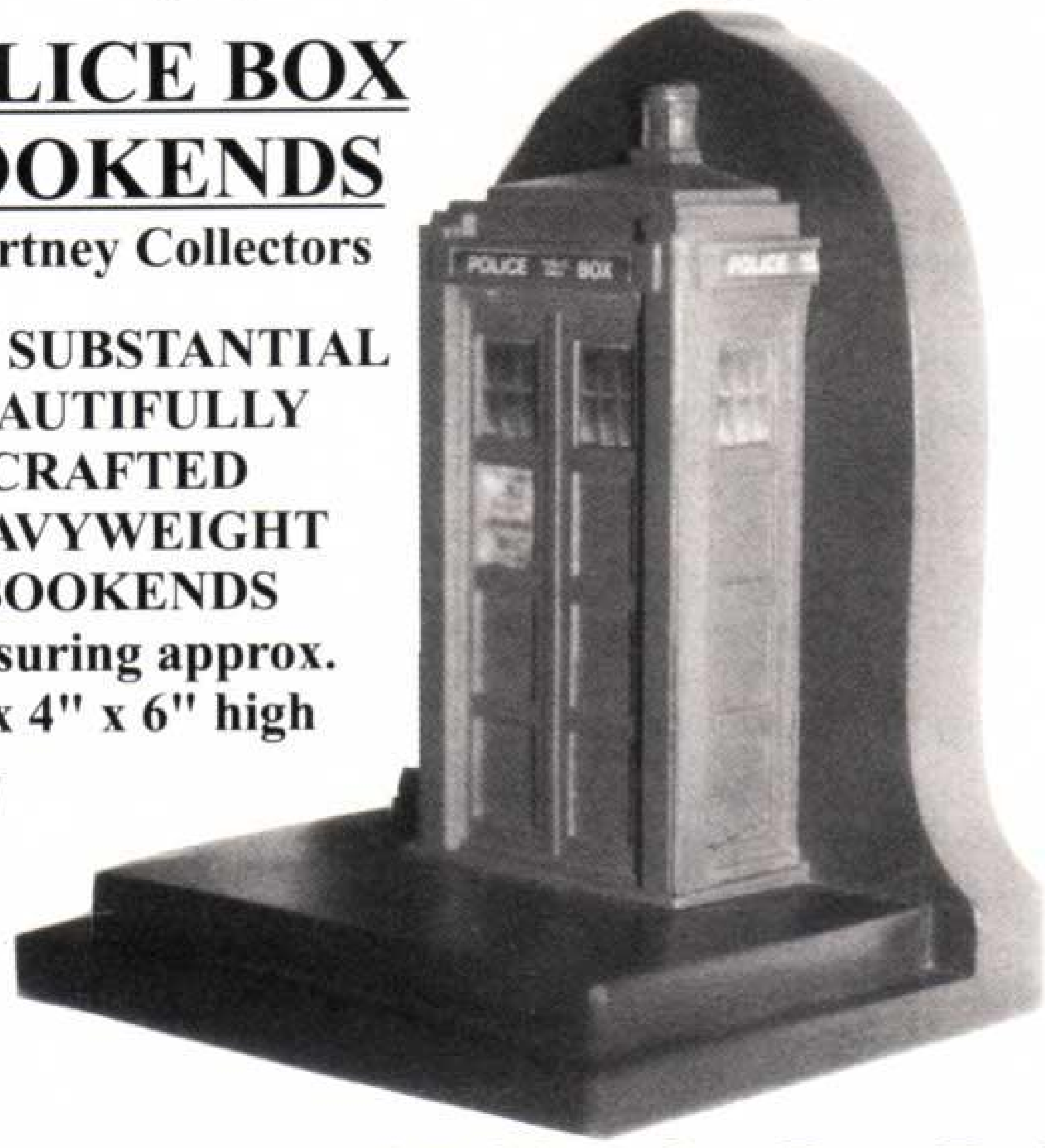

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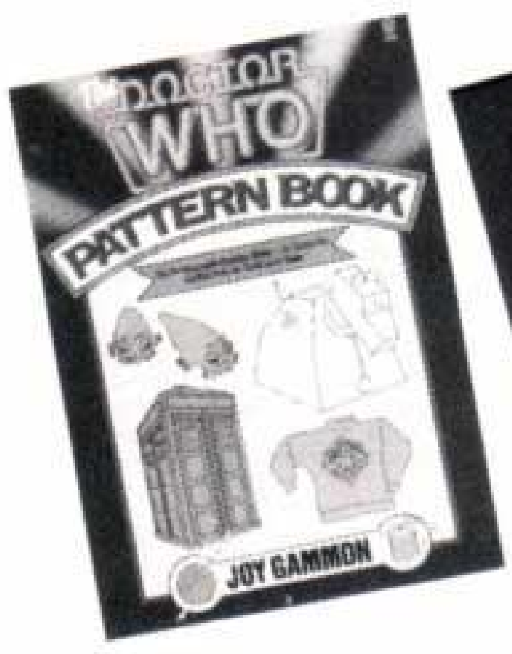

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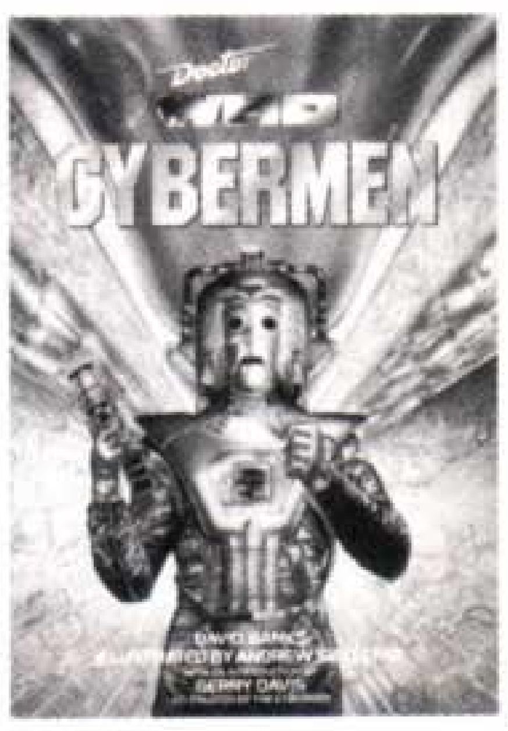

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DOCTOR WHO:
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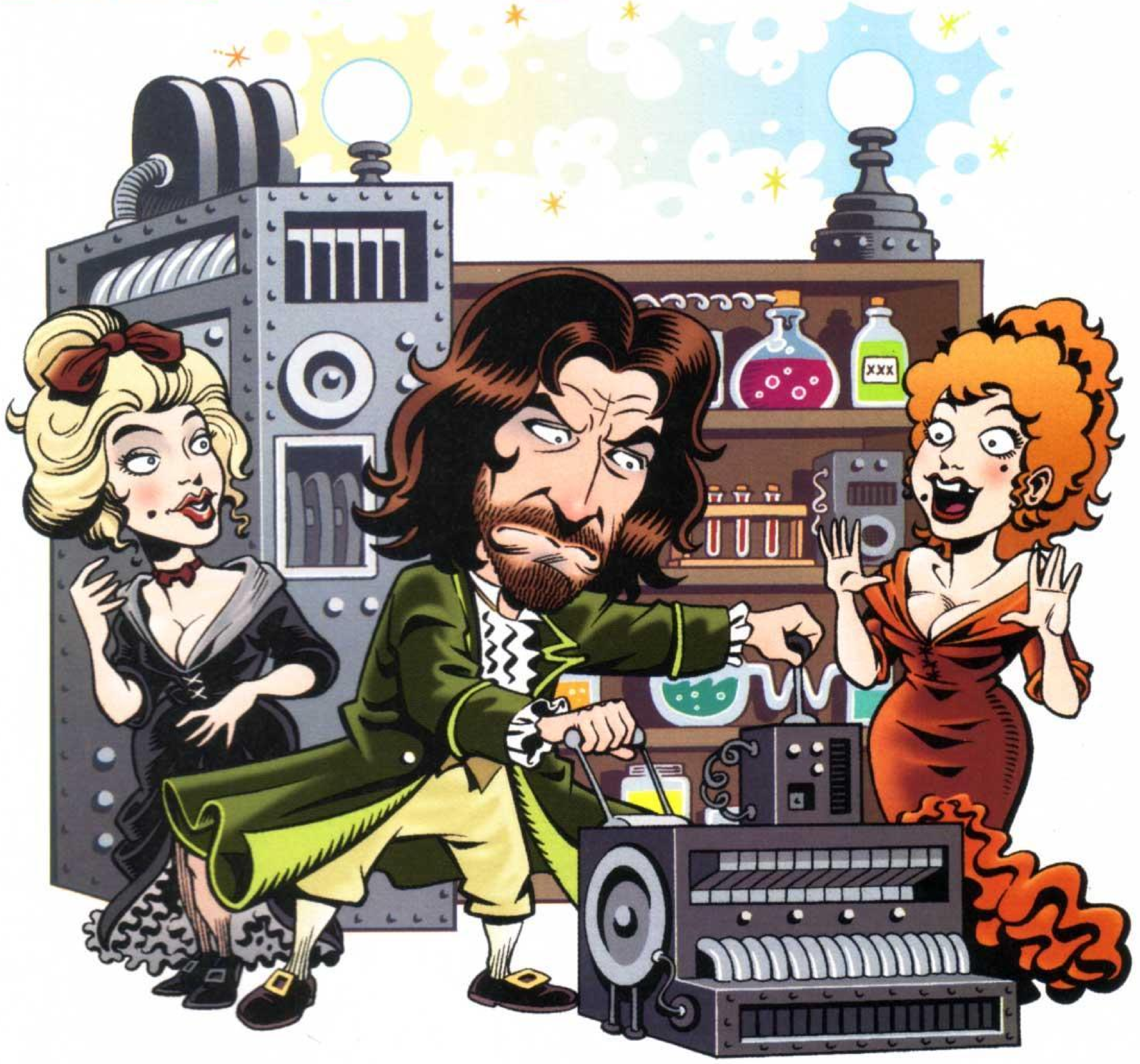
Historic

BROTHEL CREEPER? THE EIGHTH DOCTOR GALVANISED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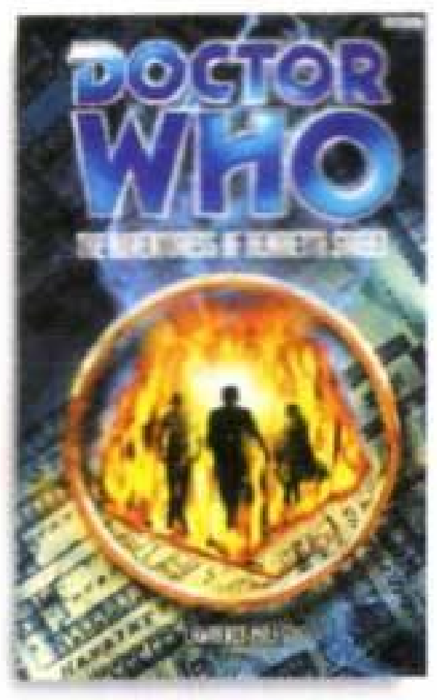


He's back, and it's about time. Lawrence Miles, whose novels *Alien Bodies* and *Interference* did more than any other to define the Eighth Doctor's adventures, returns to the range after a gap of more than two years to pen the 50th Eighth Doctor Adventure. But in that time, the direction of the novels has changed dramatically: Gallifrey, the Time Lords and Faction Paradox have gone; the Doctor has lost his memory, and gained a new companion. It was even odds as to whether Miles could comfortably write for a series that has shed so many of the ephemeral elements which characterised his earlier books.

He can. *The Adventuress of Henrietta Street* is simply excellent. Distinctly Miles in flavour, from the reality-bending premise down to the memorably macabre details, and such left-field ideas as the Doctor setting up shop with an army of scarlet women – one of whom is to be his wife. At the same time, *Henrietta Street* fits snugly into the developing mythology of the post-*Ancestor Cell* 'Whoniverse'. The main body of the novel takes the form of a historical narrative, an account of the events leading up to the siege of Henrietta Street, in which lies the brothel that becomes the Doctor's base of operations. It's an interesting style, particularly since time plays such an important part in the plot. The historian (that's us) can, in a sense, look through time from a distance, able to see connections invisible to the participants. And while the constant allusions to future events 'not yet obvious to the Doctor' can become wearing, they do serve to draw the reader in, making the book almost unputdownable.

History is also important because *Henrietta Street* is clearly placed in the context of previous *Doctor Who* novels. *Dark Progeny* and *Grimm Reality* are referred to, and the events in *The Slow Empire* and *The City of the Dead*, involving forces breaking through from other realities, take on a more sinister aspect when linked to the horrific arrival of the ape-like Babeyns. The book addresses an issue raised in *Father Time*: with the Time Lords wiped from existence, who can prevent these temporal transgressions? The answer is not pretty. A guest appearance from the Master (graciously invited to the Doctor's wedding, although records are unclear whether or not he dressed for the occasion) drives home the point: with only four Time Lords left, other races must take responsibility for protecting themselves.

Throughout, Time is shown to be dangerous and unpredictable – and, as in *Sapphire and Steel*, agents are required to control it. Much of the novel concerns itself with the Doctor's attempt to sever himself from his forgotten past, reflecting the range's decision to turn its back on the weight of history and look to the future. The titular adventuress, Scarlette, comes across as an 18th century Mrs Peel, right down to her sword-wielding first appearance. Throughout, the characterisation is strong, with Miles carefully sketching out the motivation of even minor players.

The book is densely written, and heavily stylised to the extent that at times it becomes an Expressionistic nightmare. It's also a Gothic delight, with its evocative use of red and black and obsessive emphasis on blood culminating in the grotesque removal of the Doctor's second heart – a now-defunct link to his dead planet – in a gory act that symbolically recreates him as an Earthman. It's not an easy read, but it's a rewarding one.

Scarlette, the Adventuress herself, comes across as a 18th century Emma Peel

Miles restates many of his earlier ideas throughout *Henrietta Street*: the breakdown of reality, the threat of invasion from another dimension and identity crises all loom large, as they have done in all of his *Doctor Who* (and Professor Bernice Summerfield) books. The intrigue amongst the occultist factions, mirrored by the in-fighting of the political elite, recalls both *Alien Bodies*' auction bidders and the various groups in *Interference*. The scenes from a devastated planet are reminiscent of *Dead Romance*, and the period setting is familiar from *Christmas on a Rational Planet*. In *Henrietta Street*, however, Miles has refined the ingredients to such an extent that the resulting novel is nothing short of a masterpiece.

The author always contended that each of his books improved on the last. In this case, it's true. Now the question becomes: how can Miles top this without repeating himself?

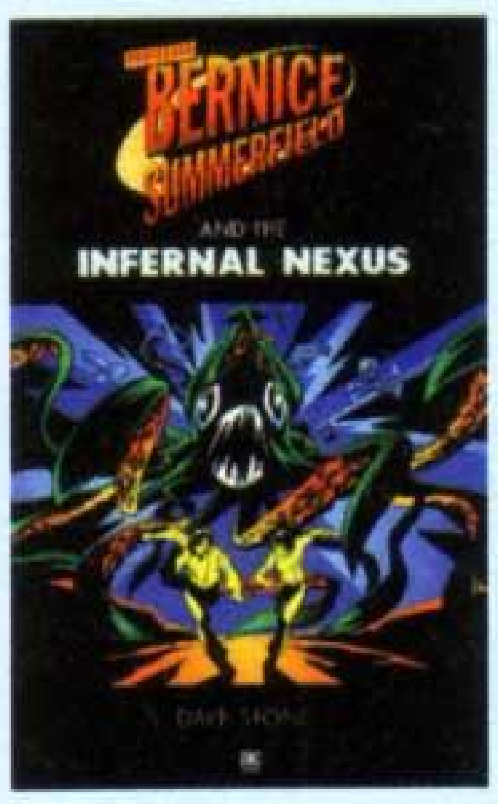
MATT MICHAEL

WARNING! Spoilers ahead

*It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

Also released

BY VANESSA BISHOP



PROFESSOR BERNICE SUMMERFIELD AND THE INFERNAL NEXUS

BIG FINISH £6.99

Penning his 'about the author' paragraph, Dave Stone claims to be "the Chair for Syncochrastic-related Effulgence in the Bide-a-wee Home for Distressed Gentlefolk who are Bonkers in the Nut". An accurate ramble, for *The Infernal Nexus* confirms Stone's place as one of our most out-to-lunch fantasists.

Benny, sent into deep space to retrieve a derelict science research vessel, finds herself at Station Control, a space port with 417 different dimensional gateways. Somewhere in between, she gets accused of abducting brattish heiress Mora di Vasht and has to clear her name. But it's Station Control's para-dimensional exotica that really draws the attention, wild in the hallucinogenic sense – in short, a stoned Stone World. The creatures that pour into the corridors of Station Control are a celebration of the weird and improbable – everything is half this and half something else, rather like Stone's style: half Pip and Jane Baker, half L Frank Baum's *Oz* stories.

As usual, Stone doesn't seem to have vetoed one single thought, filling the book with every idea and description that popped into his head. His style often appears to be in competition with itself – and is probably best sampled in snatches, lest the wild enthusiasm eclipse some of the more considered humour.

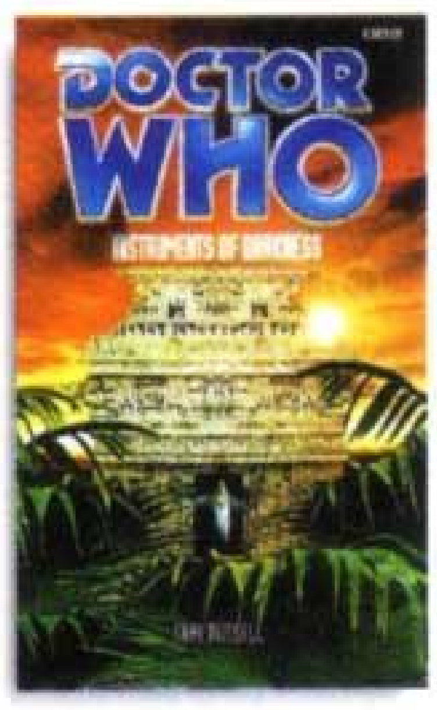
There's also rather casual return for Jason Kane. Ending Benny's quest to find her ex-husband just four books into the new range seems premature, but if the bittersweet ending's anything to go by, I sense that things are afoot. Benny's pregnancy offers the pair more emotional highs than simply resuming their on-off, love-hate relationship – particularly as Jason isn't the father.

Incestuous

GARY RUSSELL REOPENS HIS EX-FILES

DOCTOR WHO: INSTRUMENTS OF DARKNESS

NOVEL BBC Books
AUTHOR Gary Russell
RRP £5.99
ISBN 0 563 53828 7



Gary Russell isn't a *Doctor Who* author who uses continuity to create a stir. He doesn't want to turn *Doctor Who* upside-down; he wants to invite disparate parts of it to hang out together and see how they get on. This time, though, his continuity-raking is more incestuous – for *Instruments of Darkness* brings back characters from his earlier novels, *The Scales of Injustice* and *Business Unusual*. Combined, these have clocked up a very large cast of characters, whose re-introductions take some time to plod through. Russell does a thorough job, booting up readers who may not be as clued-in as he is, but the recaps cause a detectable drag in the early parts of the novel.

Certainly, *Instruments of Darkness* is a crowded pot of multiple storylines. Things unfold rather like a TV drama pilot; nearly half is back-story and set-up, but the main idea is sound enough. I doubt Big Finish will ever combine its *Doctor Who* and *Tomorrow People* audio ranges, but this gives a clue as to what it might be like. The titular 'instruments' are a nine-strong group of telepaths who believe they work for a secret organisation called the Network. They don't. They really work for a covert group called the Magnate. Except the Magnate isn't really a group, but an alias for one of a pair of aliens known as the Cylox. Got that?

Like the James Bond world these secret organisations invoke, this can be both a camp and nasty book. It can also teeter on the outright naff (call to the stand the Sixth Doctor's meeting with former UN Secretary-General Boutros-Boutros Gali!). It's at its best when focusing on its recurring theme of loss. Russell makes tragic figures of both a retired Vice-Marshal searching for his son and the Network's mysterious John Doe, a tormented man stripped of his identity and memory after an accident at UNIT.

> **Set in a James Bond world, this can be both a camp and nasty book**

The last presents the book with one of its more intriguing sub-plots, a revenge story, but one that disappointingly fizzles out. John Doe's eventual unmasking as Third Doctor radio play pip-squeak Jeremy Fitzoliver just doesn't work; it's a surprise alright, but not a terribly convincing one. True, there's more to Russell's Jeremy than Barry Letts' tedious original, but that's a large part of the problem; there's just no way that they're the same person. In the end, the revelation reads like a name picked out of a hat; John Doe might just as well have been Sergeant Osgood, Captain Turner or Reg Ollis, still miffed because he never got his supper.

A far more successful use of an audio companion can be seen in the print début of Evelyn Smythe. It's enjoyable being able to fast-forward and see Evelyn as an ex-companion, learning that something of her post-TARDIS future is already sketched out: she will, it seems, eventually be returned to Earth in 1988, 12 years before she originally left it. It's an overlap that becomes a subject of more loss. Forced to re-live some of her time again, but unable to change anything, this Evelyn is more bitter than the sarky old auntie of the audio plays. Though more prone to outbursts of rage than ramblings about the pleasures of a Murray Mint, actress Maggie Stables' voice still occasionally rings in the ear; oddly, however, Evelyn in print often reads more like the chubby incarnation of Paul Magrs' Iris Wildthyme. Overall, she's a rather sadder woman, troubled and too readily viewed as 'past it' by those around her. Unhappily for her, it's an Evelyn I much prefer; knocking the corners off her complacent TARDIS life has made her more real.

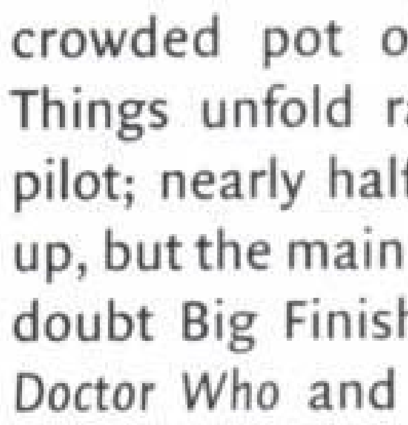
In the end, *Instruments of Darkness* simply contains too many storylines to make for one cohesive book. It's a good thing, then, that its greatest indulgence – the central Doctor/Evelyn/Mel relationship – works so well. Aside from showing more of the Sixth Doctor's increased sensitivity, it's a memorable study of companion rivalry, and of the negative effects that time-travelling can have on someone's life. VANESSA BISHOP

Anachronistic

A FLYING ACE HAS HER WINGS CLIPPED

DOCTOR WHO: COLDITZ

AUDIO DRAMA Big Finish
AUTHOR Steve Lyons
RRP £13.99
ISBN 1 903654 47 5



Theatrical anecdote has it that in one particularly dreadful production of *The Diary of Anne Frank*, at the point where the Nazi stormtroopers enter the house, a voice from the stalls called out, "She's in the attic!" It makes you wonder just how unbearable the protagonists would have to be in order for an audience to side with their totalitarian oppressors. Big Finish Productions' *Colditz* gives the answer – as unbearable as the character of Ace has become. After three episodes of "Professor!", "Gordon Bennett!", "Dirtbag!", "Scumbag!", and the whole reverse-Eliza Doolittle phenomenon of what sounds like a middle-class 20-something perversely striving to sound like one of ver kids from ver streets (and failing, as the allusion to Madchester's 'Stain Raises' testifies), I was right behind her sadistic tormentor Kurtz. "Pull the trigger – end a life," I thought. And, more philosophically, "Out of all evil, some good must come." Ace had dated even by the time of *Battlefield*, and despite having been transmuted successfully in various media, in these audio dramas she still comes across as a grown woman who has received a knock on the head and reverted to childhood, like Nadine Butler in *Twin Peaks*. She, though, was a comedy character; Ace is just the opposite – someone for whom and about whom nothing is ever remotely funny, even though she laughs like a nutter.

Fortunately, much comfort and even joy can be gleaned from recognising the staples of World War II cinema, which make *Colditz* as much a revel in an imaginary past as *The Talons of Weng-Chiang*. On the Allied front, there's Tomorrow Person Nicholas Young, the John Major of telefantasy, as the utterly dependable (and doubtless moustachioed) senior officer, upholding common decency and on first-name-terms with Toby Longworth's Schaeffer, the token 'reasonable' German officer. By contrast, David Tennant's Kurtz is a psychotic bully, the kind of thug who gave National Socialism a bad name; unable to control his baser instincts towards Ace, whom he simultaneously desires and hates, and who will undoubtedly (and does) come to a sticky end. The Germans all speak English in clipped, efficient accents, apart from German words and phrases which English-speaking listeners might know. Oddly, it works. To hear a German character say 'Hurry, hurry!' or 'Hands up!' would sound far too current; given the period, you really do expect to hear *"Schnell! Schnell!"* or *"Hande hoch!"* Peter Rae's wet Wilkins is an archetypal coward, sympathetic yet despicable, adding even more colour to what might be a polarised conflict. Significantly, the only characters who do not conform to the genre are the anachronistic ones ...

The Colditz setting and escape subplot are ultimately only a backdrop against which to play out the real story – the potential for an alternative post-1944 history created after Ace's CD player has helped the Reich acquire laser technology. Writer Steve Lyons' earlier work betrays a fascination with the causal implications of time travel, which continues here. It's a great plot that gets progressively more complex, pivoting dramatically around the episode endings – in particular, the revelation that Klein, the time meddler from 1965, arrived in the Doctor's own TARDIS is worth mulling over for a period before embarking on Part Three. Similarly, the way that the whole outcome hangs on whether or not Kurtz will kill Ace is masterful, centring what might be an otherwise confusing storyline around one key event.

I'm continually disappointed by how little *Doctor Who* exploits the potential of time travel, but *Colditz* redresses the balance somewhat, both by choosing a rich setting from history (yet without exploiting real horrors to add weight to imaginary ones, as I had feared it might) and then telling a story that would be impossible without chronoportation. Eschewing the portentousness of BBC Books' Faction Paradox, Tracy Childs' Klein is a simple anomaly, and the listener is left to ponder the impact on history of someone from a nonexistent future being loosed upon a post-war Europe.

Ace: pretty fly for a white gal. Whatever that means. © BBC VIDEO

It's as well the plot is so diverting, because the presentation is as unsatisfying as the turnip jam that Colditz's guests endure. Having established that the setting is a castle, there is simply no need for the aggravating reverb that renders much of the dialogue incomprehensible. The clock bell motif that chimes in any reference to time oddities is pleasant, as is the *ersatz* Wagner underpinning talk of glory and destiny, but the other snare and bugle punctuation leads me to wish that, for future historicals, Big Finish employs non-copyright contemporary-sounding stock music, because modern day synthesisers and samplers erode credibility instantly.

Ace still comes across like a woman reverted to childhood

I was disappointed that our hero never did confront his Sixth or Third incarnations, despite numerous promises that he would be taken to 'the Camp Doctor' after being shot. However, after a surely deliberate rubbing-in of the sheer awfulness of Ace ("I can't stand Nazis," being a prime example of the banality of her retarded earnestness), she resolves in the final scene (which, lest we become complacent, does contain a "Professor!") to discard her singular soubriquet and embark on life as 'McShane'. It's tacked-on and crude, but – *Gott in Himmel!* – it's overdue. Big Finish is doing rather well in the character rehabilitation stakes, and it seems apt that a prison drama should herald another.

DAVE OWEN

Exact

NOSTALGIA TRIPS: TIME TEAMER TOURS THE CITIES OF DEATH

DOCTOR WHO ON LOCATION

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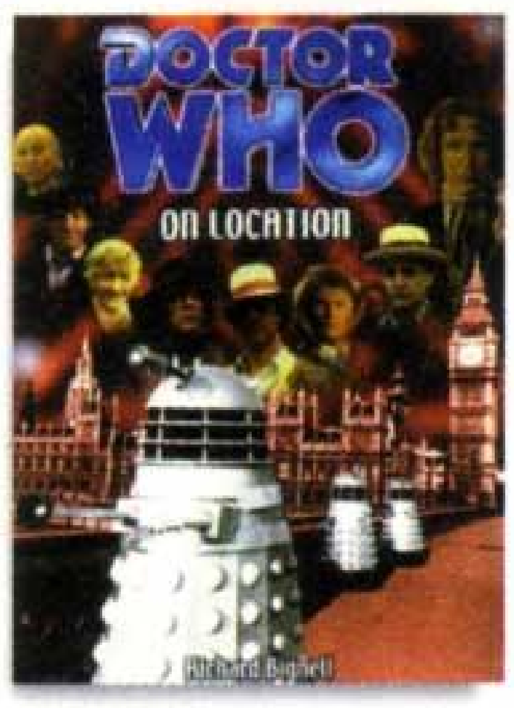

The cover of Richard Bignell's book promotes *Doctor Who*'s most dramatic use of location. There's no better, more captivating fusion of real world and *Doctor Who* fantasy than the Westminster division of the Dalek patrol. Their pepper-pot shadows falling over the Houses of Parliament cry, 'Game over, Earthlings!' It makes a good photo, but does listing the programme's every trip outdoors make for a good book?

The nuts and bolts of Bignell's chronicle mitigate against reading it from cover to cover. Cataloguing the precise where-and-when of each location has limited appeal – especially when the lists can be long and dull, and their exactness anorakish in the extreme. To his credit, Bignell does a fair job if turning his researches into something more interesting. Presented after each shooting schedule comes a production commentary, its length and detail relative to how extensive, eventful or difficult a particular shoot proved to be. By no means is all the material new, but enough is uncovered to guard against skim-reading these passages – and, on occasion, they make the book quite a journey of rediscovery. Revealing that *Spearhead From Space* had two studio days, for example, upsets over 30 years' worth of histories which have singled out this story as being the first shot entirely on location.

Presented in chronological order, *Doctor Who on Location* tells quite a story. From the brief scenes filmed for *The Reign of Terror* with a stand-in for William Hartnell wandering along an English lane that's a stand-in for France to the all-Canadian shoot of the 1996 TV Movie, the book couldn't hope for a better illustration of the changes in the programme's approach to location work. But there's a pleasing symmetry here, too; for all the TV Movie's money and pizzazz, Vancouver was still just a stand-in for San Francisco!

TALKING DALEKS

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The huge appeal of these new Talking Daleks lies in their total faithfulness to the original Ray Cusick design. Dalek toys are the great survivors of *Doctor Who* merchandise. Nothing out there has been doing it longer, and I bet there can't be many of us who don't own one of some description. Equally I doubt there are many who haven't looked at their example and wondered exactly which picture reference the company completely ignored at the design stage.

I was going to write this review in a (hopefully) amusing way – something daft, like a *Toy Story* skit, in which all the other *Doctor Who* toys produced down the years stand impressed and jealous at how swish, shiny and gosh-darn handsome this new one is. I thought of casting an old Louis Marx Dalek in the Woody role, and have him bitching to a green Dapol K9: 'Oh, look at me! Look at me! My lights flash, I sound just like Roy Skelton!'; 'Well, big deal, buster, I was here first! People find me distinctive – it's the impossibly long neck section, you know ...'

Fun, yes, but it would sell short the reaction that these Talking Daleks prompt from all who see them – a look of complete and utter delight. Yes, they are absolutely the Buzz Lightyear of *Doctor Who* toys, and a 'must-have' item. But, more importantly, they are also what thousands of us imagined when we filled out those Christmas lists of the past. A little dream has, at last, come true.

'Give-us-a-cud-dle ...'

RADIO TIMES GUIDE TO SCIENCE FICTION

BBC WORLDWIDE LTD £18.99

The *Radio Times Guide to Science Fiction* covers films, TV, TV movies and radio. It's bang up-to-date one minute (the Spielberg/Kubrick film *AI* is right at the front of the A-Z), but lags behind the next (the TV Movie being listed without its 'On DVD' graphic). Measured by its *Doctor Who* content alone, there isn't much here that the general science fiction fan won't already know – nor, given the shallowness of the entries, will it help form an opinion on things you haven't seen.

The guide doesn't deal with *Doctor Who* as one continuous programme, but chooses to divide it Doctor by Doctor, awarding stars out of five for each. The Third and Fourth Doctors receive a full house and, more unusually, a BBFC certificate rating. Apparently, these have been derived from the video releases. Oh really? So why is the Sixth Doctor's era stamped with a '12'? The straight run of 'U's served the First and Second Doctors aren't terribly accurate either. And did you also know that while most episodes ran for 25 minutes, and a few for 45, all of Troughton and Pertwee's were half an hour? No, neither did I ...

OK, so this isn't a *Doctor Who* book; the series, Dalek films, radio plays, photos and all fill no more than three pages. But when you see the listing for a series you know well containing so many mistakes – the Brigadier's credited with an appearance during the Colin Baker era, no less – you naturally begin to doubt what's being said on other subjects. And honestly, trotting out the fact that Tom Baker was a former monk, or that he odd-jobbed on building sites and was briefly married to Lalla Ward, doesn't really tell anyone anything about what his stories are like to watch, does it? Misguided.

Much location filming seems to have been insanely dangerous – as with Inferno

Due to the number of missing black-and-white episodes, the book hits an early obstacle – and Bignell has no choice but to guess at how effective certain film sequences might have been. Even so, the production commentaries still fire the imagination; designer John Wood's recollection of a glass painting of the city of Troy that was taken on *The Myth Makers* shoot (the actors moving about in the unpainted parts of the glass, the rest blended in with the natural terrain) fair makes your mouth water.

Of course, gaining permission to film at a location is key – not that following the correct procedure seemed to bother everyone. Take director Paddy Russell, for instance, who shot London's eerily deserted streets for *Invasion of the Dinosaurs* without informing either the police or, it turns out, the BBC! Stories like this are the making on of *Doctor Who on Location* – those who pushed for that little bit extra made moments that seared *Doctor Who* into our consciousness, and their sheer determinedness to get the footage in the can is captured over and over. *Fury From the Deep*, filmed on a seafort in the Thames Estuary, reads as insanely dangerous, with cameramen dangling from helicopters to obtain the shots they wanted. The same goes for *Inferno*, all record-breaking stunt falls in a highly combustible environment.

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ENT
NO NAKED LIGHT

Inferno: **nobody smoke!** COURTESY RICHARD BIGNELL

The book also proves an appropriate place to cover local press reports and regional TV features excited by the TARDIS' visit to their patch. It also makes room to comment on any injuries sustained while filming – the most famous, Tom Baker's cracked collarbone, being dramatically illustrated with an oddly noble portrait of the injured Baker, arm in sling, silhouetted against the rocky Dartmoor of *The Sontaran Experiment*. Rare photos are a pleasing extra feature of the book, as is Bignell's even-handed decision to deal with each story's location work on its own merit, regardless of the production's overall reputation. He's generally less impressed with the later work – but this isn't blanket 1980s-bashing, as the all-location stories of the McCoy era bring a turnaround in praise.

Overall, *On Location*'s lists, and rather businesslike title, do it no favours. But behind the facts and figures hides a good old-fashioned *Making of Doctor Who* for the 21st century – albeit in a more specialised vein. VANESSA BISHOP DWM

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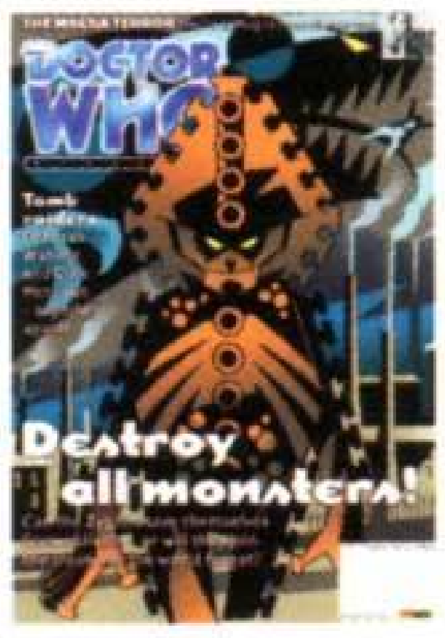
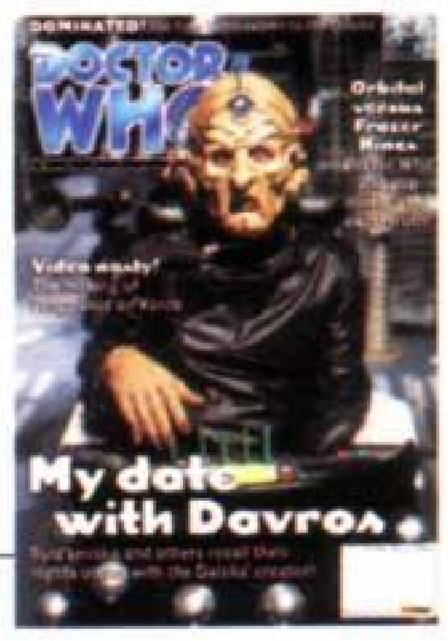
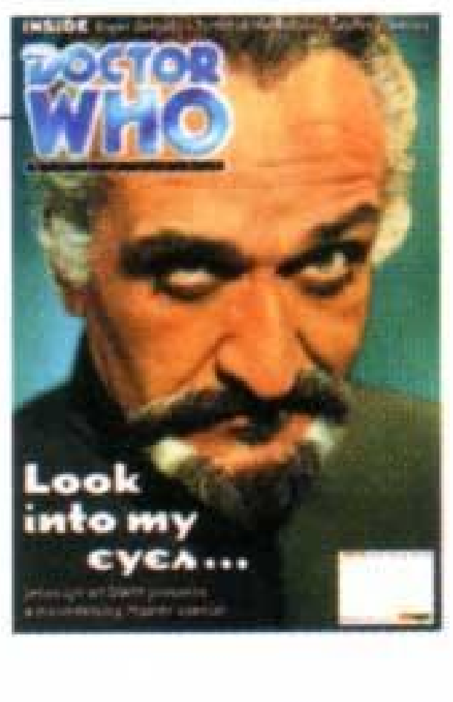


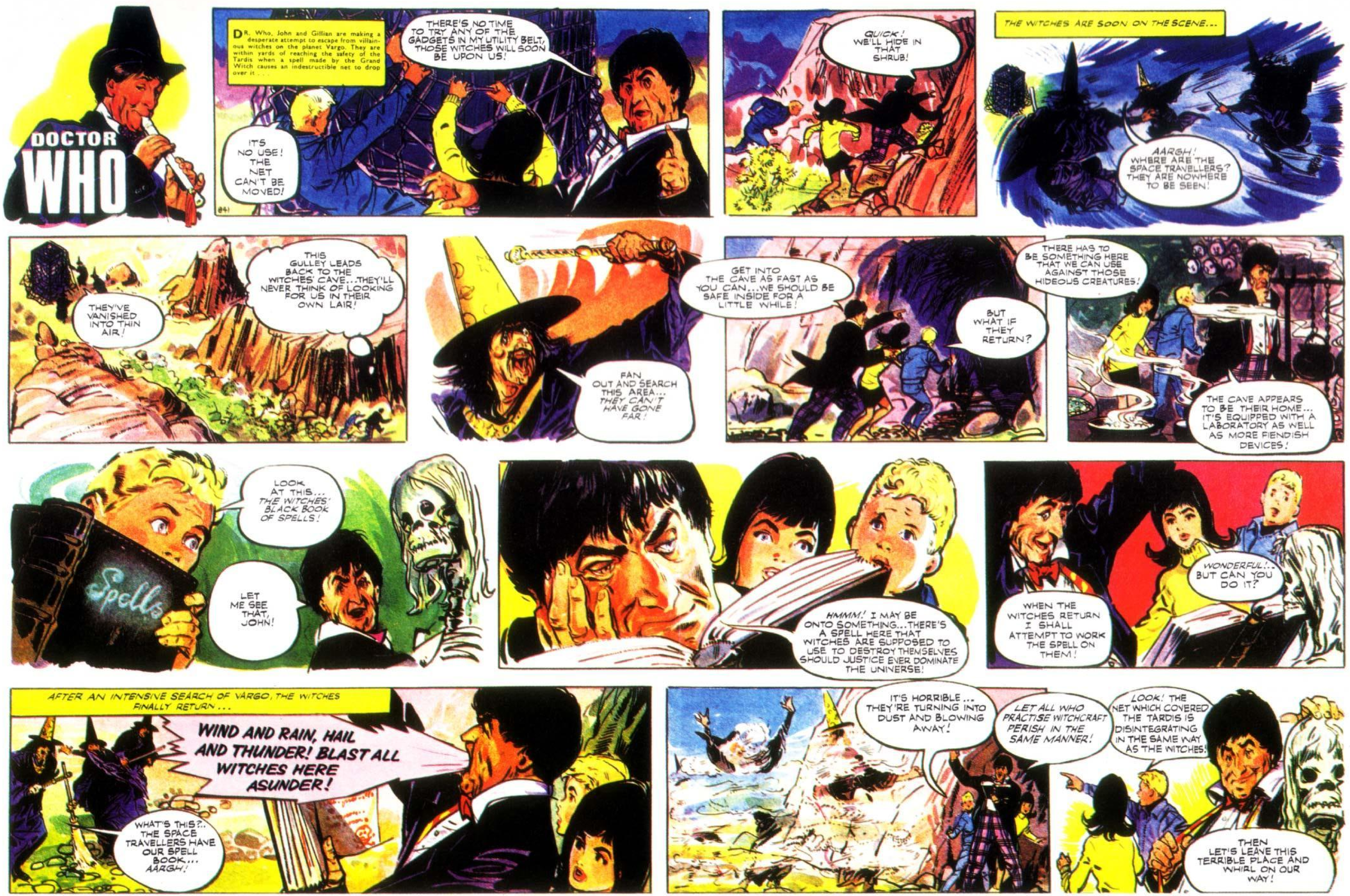


DOCTOR WHO
Better the devil you know?



The Witches Part Five

The final part of this 1960s classic from the pages of *TV Comic*!


DOCTOR WHO
DR. Who, John and Gillian are making a desperate attempt to escape from villainous witches on the planet Vargo. They are within yards of reaching the safety of the Tardis when a spell made by the Grand Witch causes an indestructible net to drop over it . . .
THERE'S NO TIME TO TRY ANY OF THE GADGETS IN MY UTILITY BELT, THOSE WITCHES WILL SOON BE UPON US!
IT'S NO USE! THE NET CAN'T BE MOVED!
QUICK! WE'LL HIDE IN THAT SHRUB!
THE WITCHES ARE SOON ON THE SCENE...
AARGH! WHERE ARE THE SPACE TRAVELLERS? THEY ARE NOWHERE TO BE SEEN!
THEY'VE VANISHED INTO THIN AIR!
THIS GULLEY LEADS BACK TO THE WITCHES' CAVE... THEY'LL NEVER THINK OF LOOKING FOR US IN THEIR OWN LAIR!
FAN OUT AND SEARCH THIS AREA... THEY CAN'T HAVE GONE FAR!
GET INTO THE CAVE AS FAST AS YOU CAN... WE SHOULD BE SAFE INSIDE FOR A LITTLE WHILE!
BUT WHAT IF THEY RETURN?
THERE HAS TO BE SOMETHING HERE THAT WE CAN USE AGAINST THOSE HIDEOUS CREATURES!
THE CAVE APPEARS TO BE THEIR HOME... IT'S EQUIPPED WITH A LABORATORY AS WELL AS MORE FIENDISH DEVICES!
LOOK AT THIS... THE WITCHES' BLACK BOOK OF SPELLS!
Spells
LET ME SEE THAT, JOHN!
HMMM! I MAY BE ONTO SOMETHING... THERE'S A SPELL HERE THAT WITCHES ARE SUPPOSED TO USE TO DESTROY THEMSELVES SHOULD JUSTICE EVER DOMINATE THE UNIVERSE!
WHEN THE WITCHES RETURN I SHALL ATTEMPT TO WORK THE SPELL ON THEM!
WONDERFUL!.. BUT CAN YOU DO IT?
AFTER AN INTENSIVE SEARCH OF VARGO, THE WITCHES FINALLY RETURN...
WIND AND RAIN, HAIL AND THUNDER! BLAST ALL WITCHES HERE ASUNDER!
WHAT'S THIS?.. THE SPACE TRAVELLERS HAVE OUR SPELL BOOK... AARGH!
IT'S HORRIBLE... THEY'RE TURNING INTO DUST AND BLOWING AWAY!
LET ALL WHO PRACTISE WITCHCRAFT PERISH IN THE SAME MANNER!
LOOK! THE NET WHICH COVERED THE TARDIS IS DISINTEGRATING IN THE SAME WAY AS THE WITCHES!
THEN LET'S LEAVE THIS TERRIBLE PLACE AND WHIRL ON OUR WAY!

The End

It's the … … Christmas quiz!

by **The Watcher**

Friends, Christmas is upon us once more. Yes, after all the excited anticipation and the interminable build-up, it's finally arrived: frantic, overwrought, colourful, tacky, funny, with sporadic outpourings of anguish and embarrassment guaranteed to temper those rare but genuine moments of joy. And whatever else happens, it can be relied upon to climax with a great big turkey. When all's said and done, Christmas is remarkably similar to your average season of *Doctor Who*, isn't it?

So it's somehow comforting to reflect that there's one Yuletide tradition which is certain to cause nothing but frustration and apoplexy during these frosty December days. And it's spread out before you now. As usual, there are no prizes – it's just for fun. Answers will appear next issue. And a very merry Christmas to all of you at home!

Connections

Let's begin with five of the usual, shall we? What connects …

1 *100,000 BC*, *The Masque of Mandragora*, *The Leisure Hive* and the TV Movie?
2 Malpha, Benik, Squire John and Burton?
3 *Inside the Spaceship*, *Meglos*, *The Five Doctors*, the TV Movie – and no others?
4 Chal and Jano; Captain Blade and Jean Rock; plus Professors Philips and Goodge?
5 *Carnival of Monsters*, *Frontier in Space*, *Planet of the Spiders* – and no others?

Brief encounters

In which stories do we hear of the Doctor's unseen encounters with …

6 Capablanca?
7 Mescalin?
8 William Tell?
9 Dante?
10 Marie Antoinette (two stories)?

Famous first words

Which stories begin with the following lines?

11 "Seems to be all right."
12 "Coming in, Jack?"
13 "Going to manual."
14 "Well, I suppose you know where you are, my dear?"
15 "You have made your choice?"

A spot of culture

Which characters listen to the following pieces of classical music in *Doctor Who*?

16 Fauré's *Requiem*?
17 Schubert's Eighth (aka Unfinished) *Symphony*?
18 Wagner's *The Ride of the Valkyries*?
19 Handel's *Largo*?
20 Debussy's *The Girl With The Flaxen Hair*?

You what?!?

Which TV novelisations add the following obscure concepts to *Doctor Who* history?

21 The short-lived leadership of Sub-Commander Fenrik?
22 Old Mrs Slenter sticking a darning-needle into her doll Josiah?
23 Hyperion C Blackadder, the Irish missile research engineer?
24 Nepotism at the rocket component firm of Donneby's in Reigate?
25 The best-selling book *Pure Mathematics and its Relationship with the Square Root of Minus Three*?

Stock footage

Which *Doctor Who* stories feature footage from the following films or television shows?

26 *From Russia With Love*?
27 *God's Wonderful Railway*?
28 *Songs of Praise*?
29 *Cosmos*?
30 *Tomorrow's World*?

Precious things

In which stories do we hear of the following minerals?

31 Zelanite?
32 Acetenite 455?
33 Molectic Bonded Disillum?
34 Dynastream?
35 [a] Duranium; [b] Durilium; [c] Duralinium (five different stories altogether)?

First and last

Each of the following pairs of stories features, respectively, the first and last instances of … what?

36 *Fury From the Deep* and the TV Movie?
37 *The Moonbase* and *The Android Invasion*?
38 *Doctor Who and the Silurians* and *Battlefield*?
39 *Planet of Giants* and *The Horns of Nimon*?
40 *The Sensorites* and *Arc of Infinity*?

Anagrams

Unscramble the story titles.

41 MEND A BENT NEANDERTHAL
42 FATTED HORSE NIPPLES
43 OMINOUS HEN WON'T STINK
44 NEW THEME AND CREATURE
45 FETCHED TO MANDRAGORA

And finally …

A random grab-bag to finish you off.

46 If you add a guerrilla to a mining planet, which dream player appears?
47 When, in regular BBC TV *Doctor Who*, was [a] K9 voiced by an actor other than John Leeson or David Brierley; [b] the White Guardian not played by Cyril Luckham; [c] the Master played by an actor other than Roger Delgado, Peter Pratt, Geoffrey Beevers or Anthony Ainley (and no, I don't mean stuntmen, or the TV Movie, or that bloke in *The Mind Robber* either!)?
48 Under what circumstances [a] were Yrcanos and Kimber to be found at Ian Chesterton's deathbed; [b] did Yrcanos receive medical attention from one Decider before being succeeded by another; [c] did Chancellor Goth and those same two Deciders prove of invaluable assistance to the world's most famous secret agent?
49 How does the Doctor appear to contradict himself in [a] *The Web of Fear* by contrast with *100,000 BC*; [b] *Carnival of Monsters* by contrast with *The Gunfighters*; [c] *The Ribos Operation* by contrast with *The Daleks' Master Plan*?
50 Only one episode of *Doctor Who* was ever transmitted by the BBC on Christmas Day – *The Feast of Steven* in 1965. It requires no great mathematical skill to deduce that *Volcano*, the next episode of the same story, was shown on January 1 the following week – but which other two episodes of *Doctor Who* also made their debut on New Year's Day?

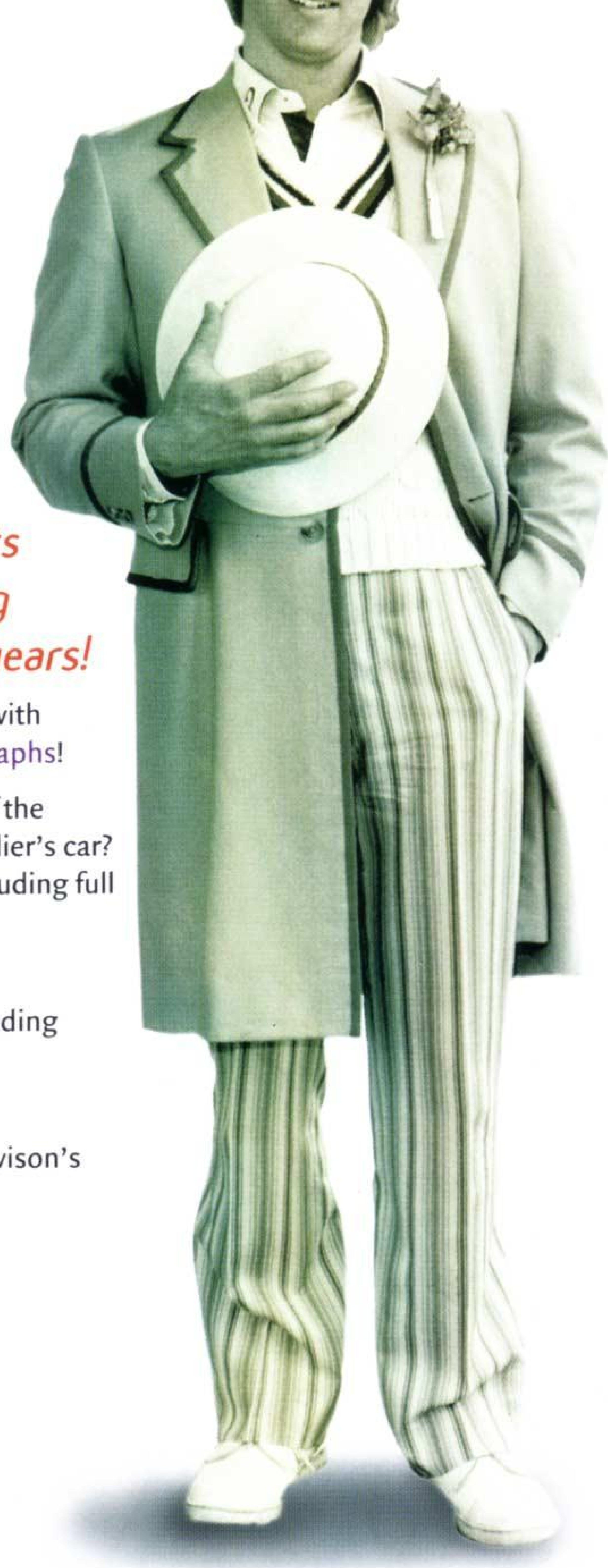
DWM

Answers from last issue

1 They're the only instances in which two consecutive stories are credited to the same writer
2 Each is only named in *Doctor Who*'s closing credits – never by the characters in the story
3 They are the only *Doctor Who* productions to be recorded at the BBC's Pebble Mill studios in Birmingham, rather than in London
4 The actors who played them (Carmen Munroe, Brian Cant, Brian Croucher, Christopher Tranchell and Chloe Ashcroft) are all erstwhile presenters of BBC's *Play School*
5 In each story the Doctor disguises himself as a woman [pictured]. With hilarious consequences
6 Each received a pseudonymous *Radio Times* credit (Sydney Wilson, Neil Toynay, Roy Tromelly) to disguise the character's true identity

Available in January

THE COMPLETE FIFTH DOCTOR!



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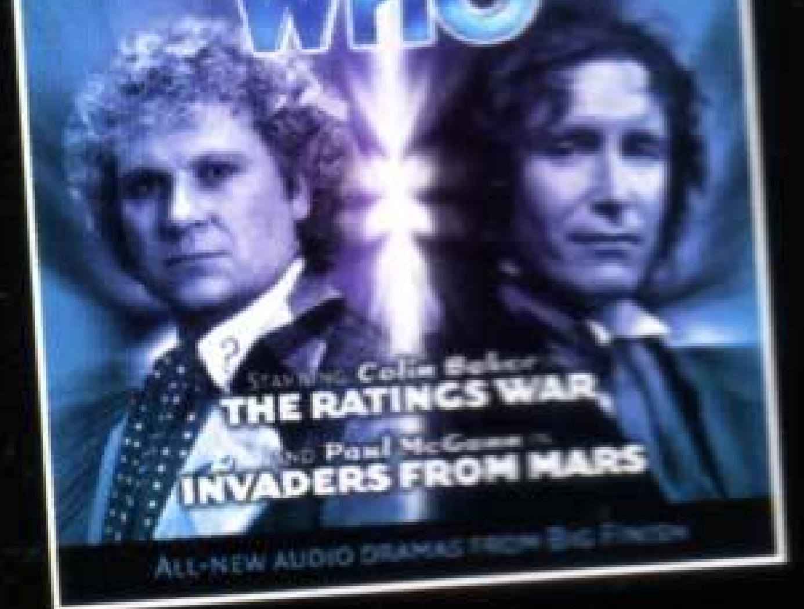

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